UTOPIA PUBLICATIONS

salute

16 PAGES OF FULL COLOR

NUMBER THREE

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MASTERING MALE ART

THE NAKED GREEK GAMES

THE NATURE OF RHYTHM AND MOTION

PARTICIPATION: THE SALUTE SURVEY

salute

volume 1 • number 3

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Victor Associates

executive desk

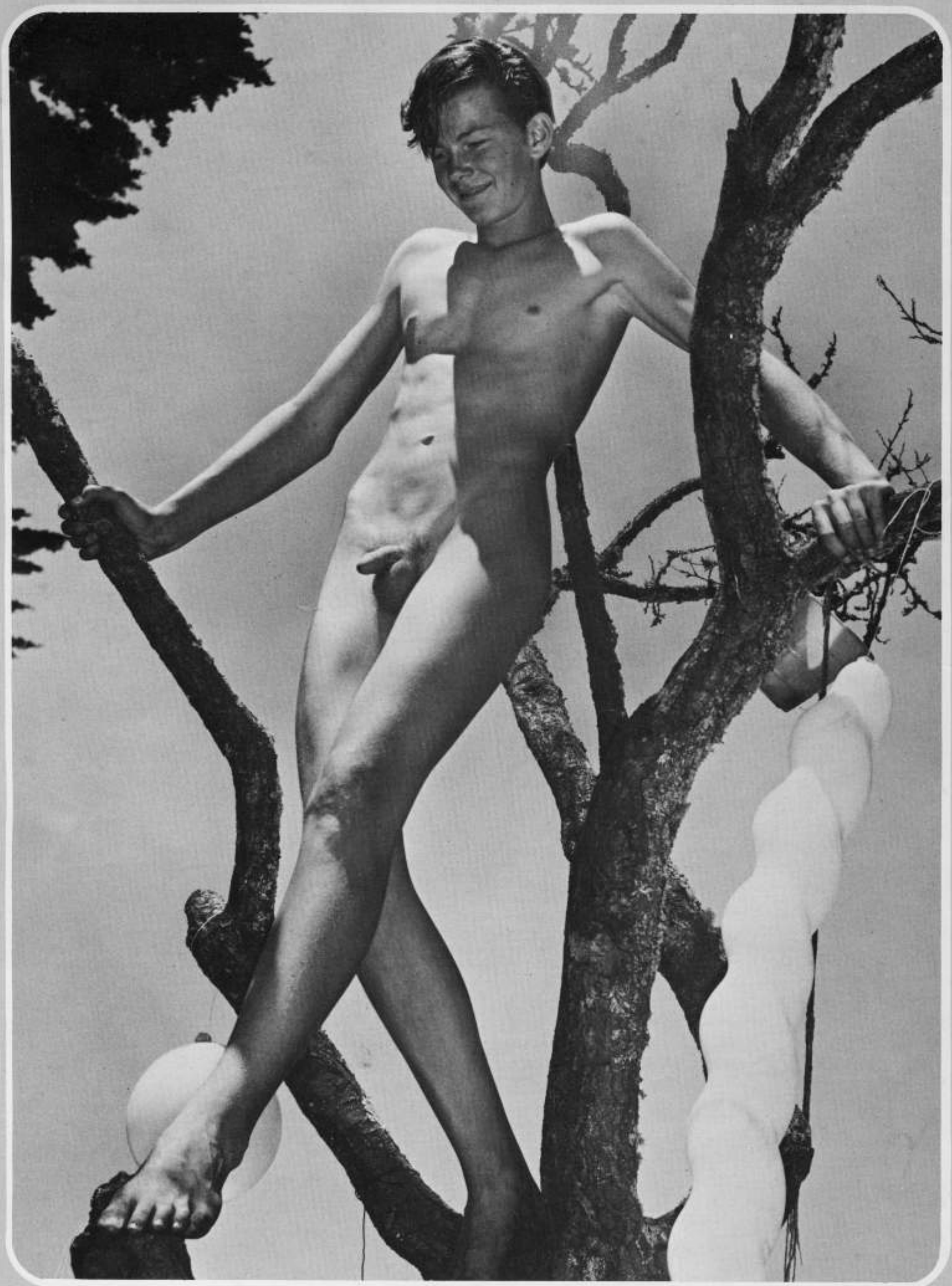
With the good weather coming we begin wondering about camping, fishing and all the other outdoor activities we can do without dependence on our clothes. While going nude still isn't totally accepted in 90 percent of this country's parks and recreation areas, there are *some* places that try not making distinctions between nudism and sports clothes. True, each community's "secret" spots have to be sought out, but for the experienced male Jaybird, it's worth it.

Take beaches, for example. The California coast, north of Santa Barbara (but south of San Francisco) boasts some of the freest surf, sun and sand areas in the country. Countless nude groups have taken full advantage of this area—and newspapers and magazines have given the free beach more than adequate coverage.

Many of our out-of-the-way forests and wooded areas—including a few national parks—provide excellent sites and proper protection for groups far enough from "civilization" so as to be equally protective of those to whom nudity is not yet completely acceptable. In patrolled areas, we've been assured, nudists on camping trips are never bothered; in fact, forest and highway officials have played a major role in making nude outdoor activities successful.

We haven't as yet reached the point (as they have in Europe) where ski resorts, entire beach communities and complete areas are free for those who prefer the naked way of life. But it seems to be "in the cards" for the future. A recent Supreme Court decision made it permissible for certain magazines devoted to nudity to be freely distributed practically anywhere. This could be the break needed: if enough people are exposed to free-form nudity, there is the possibility of their joining in. But even if they don't, perhaps the availability of such magazines will help them tolerate those who do prefer nudity.

Robert Reitman



THE NAKED GREEK GAMES

BY ART MOORE

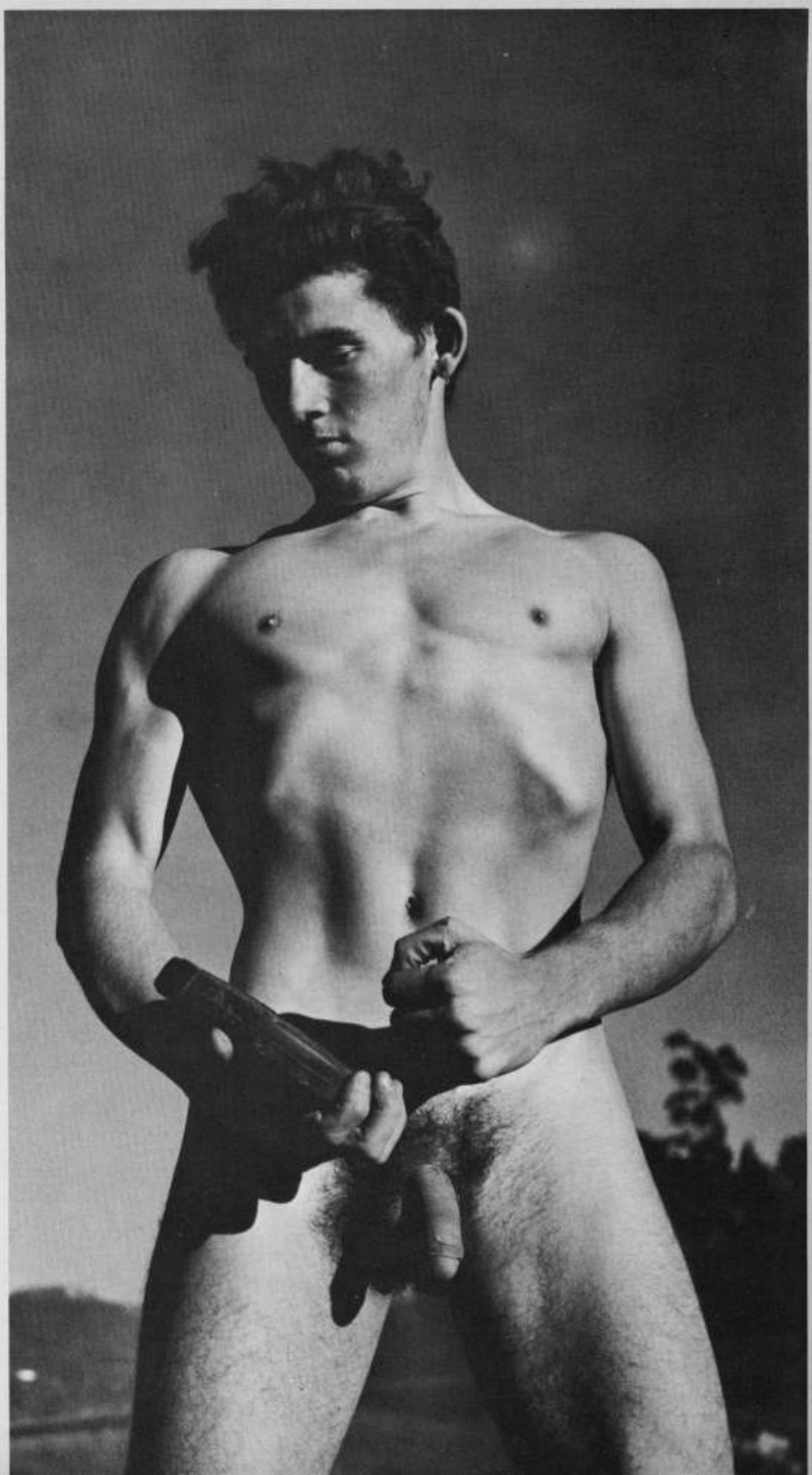
As the modified revival of the ancient Olympian games rolls around once more, it is an inspiration to take a peek at the original. It's something of a surprise to learn how long the games have lasted. The games at Olympia were founded in the year 776 B.C., the year in which the Greeks began to count time, and they went on without interruption until 393 A.D., more than a thousand years!

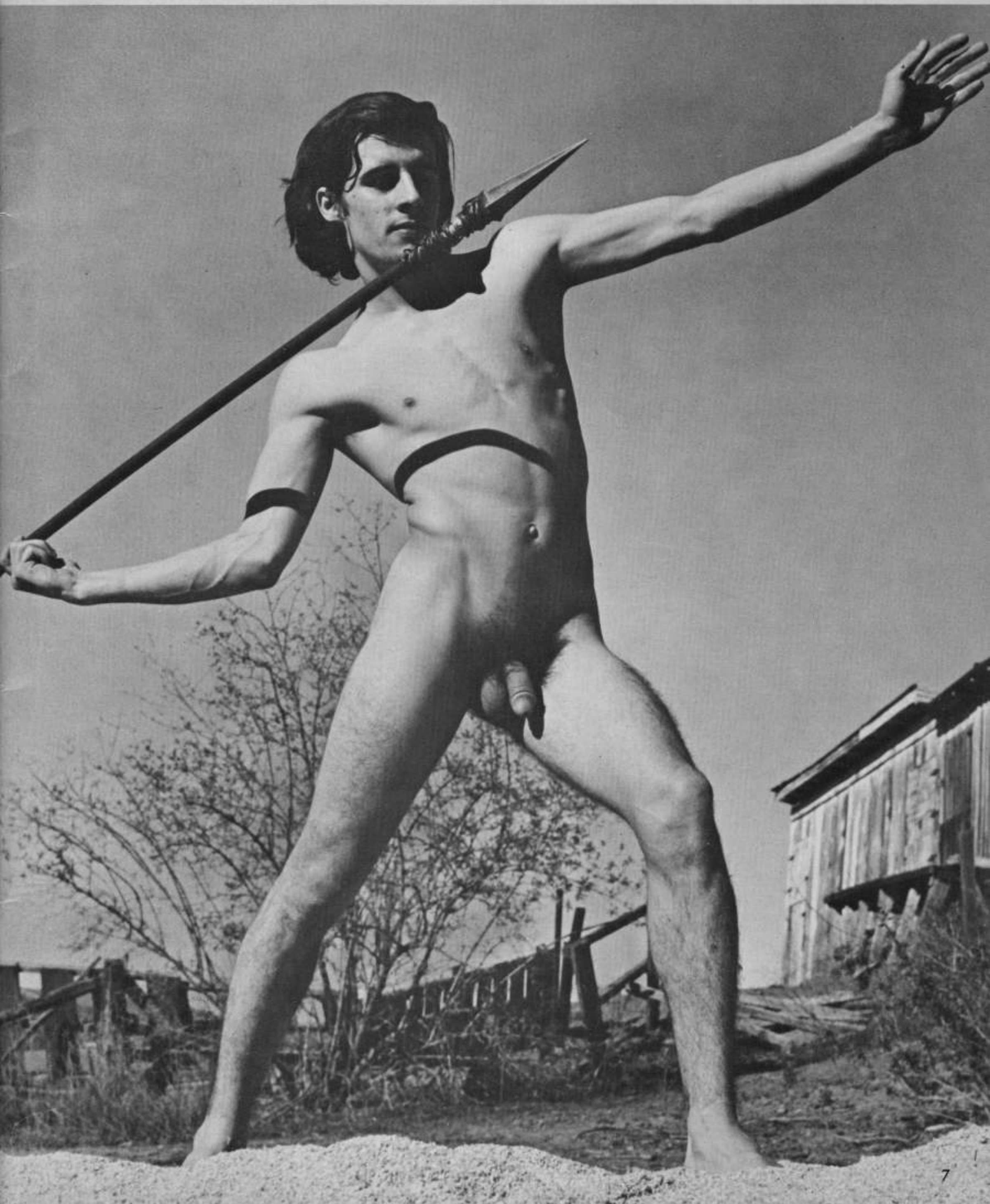
Nearly all of the contestants were nude. The Greeks believed that nudity was the natural state for strenuous activity; nudity encouraged pride in physical fitness and tended to show up those flabby ones who skipped training, but not lunch.

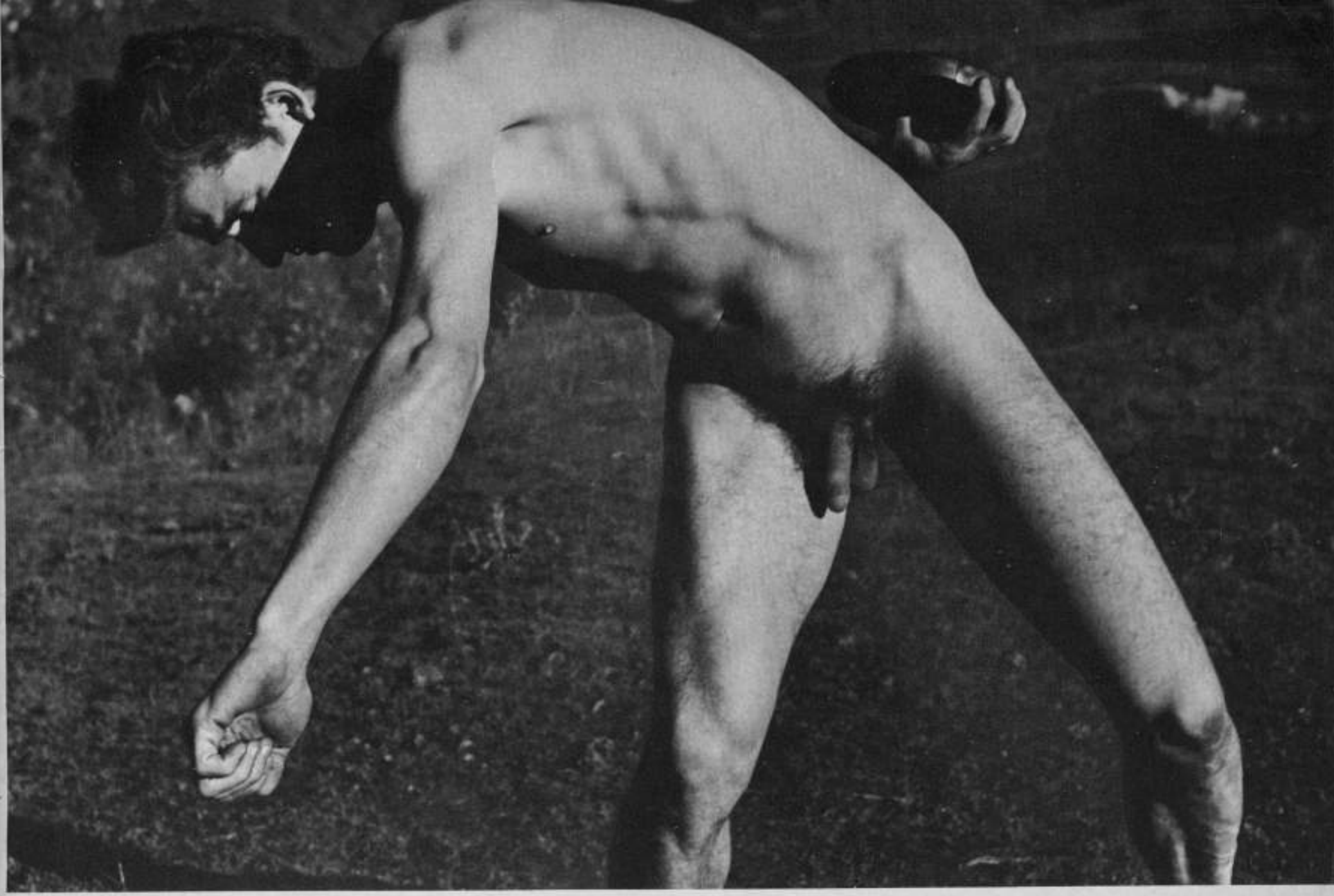
There were other Panhellenic festivals in Greece; but the contests at Olympia were the most famous and perhaps the most splendid. The three others were the Isthmian, Nemean, and Pythian games. Most Greek cities staged games every year—local affairs to select athletes for one of the great meetings. The Panhellenic games became one of the great occasions of Western civilization.

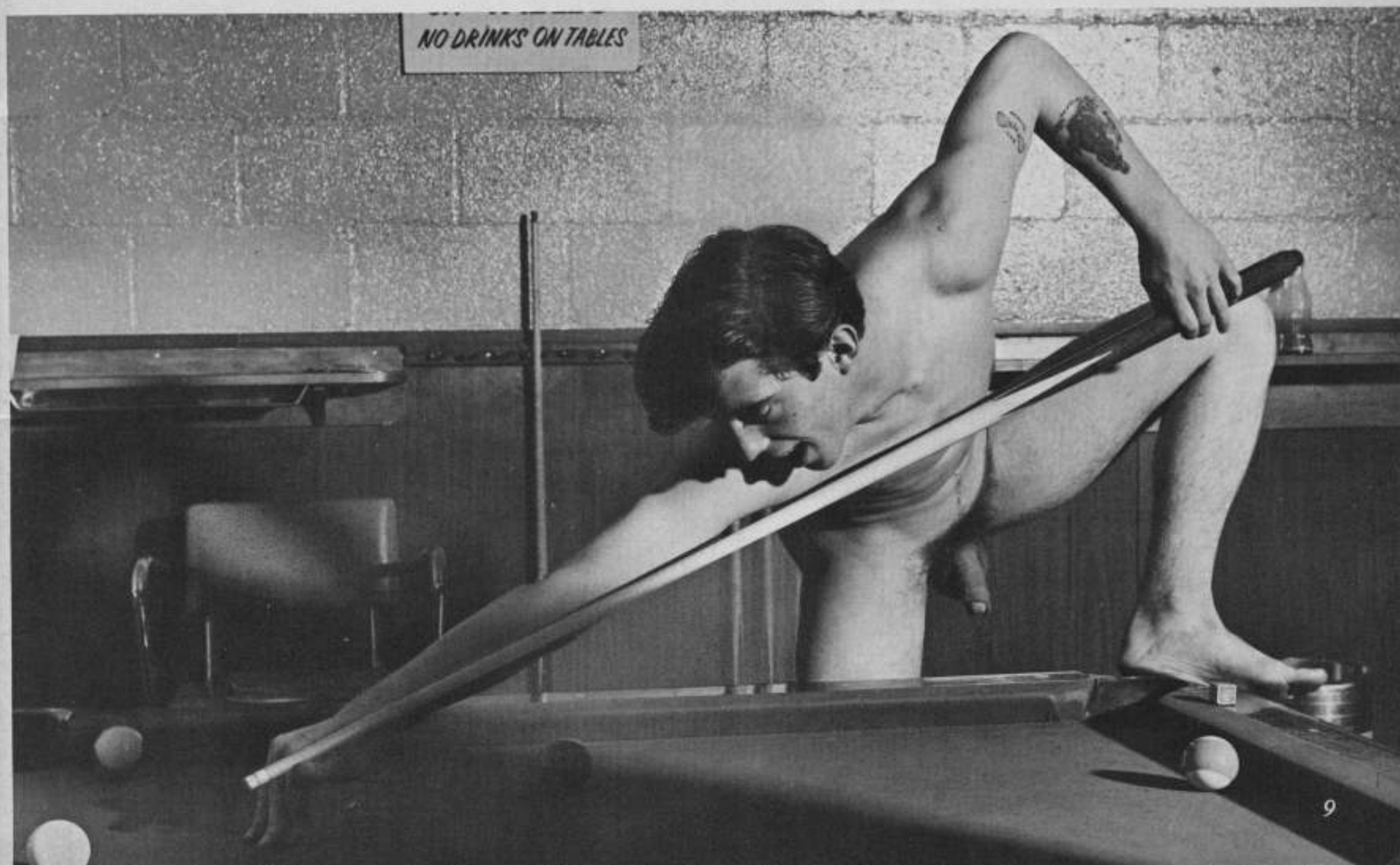
The Olympic games were celebrated every four years to honor Zeus. They occupied only a single day at the beginning, and were extended—as the attractions became more complex and the observance more important—to require a week of competition. Each city in Greece sent its best (only men competed), and each man contended as an individual against other individuals. There were no team events, and every man was on a strictly amateur basis. This is not to say that the cities were not fiercely competitive; but no city won the games, just as no nation wins them today.

Fame is an engaging commodity, and it was no different in ancient times. Occasionally a city became so eager for its athletes to win that the rules went out the window and pieces of silver changed palms. Often, famous athletes were cozened and coaxed to switch citizenship. Even bribery of opponents was not unknown. *(continued on page 10)*








NO DRINKS ON TABLES

(continued from page 6)

Olympia was not a town, it was a sanctuary—a place where no one lived, a grouping of temples, arenas and walks, racecourses and training areas. Visitors slept in the open, or set up tents for the duration of the games; there were no permanent houses. Early in the year, heralds were sent out to all the cities of Greece, inviting the various city-states to pay homage to Zeus at Olympia. Deputations were dispatched with offerings to the god, and were accompanied by athletes who would honor themselves, their cities and their gods by athletic feats.

The rules for contestants were simple. Each competitor had to be of Greek descent. He had to be free of lawlessness, of blood guilt, or of any taint of impiety. He had to train for ten months before the games started and had to spend thirty days at Olympia under the close supervision of the Hellenodikai, the games officials.

For his efforts, the athlete could win a garland. Olympia gave its winners a wreath of wild olive leaves; the Isthmian games at Corinth offered pine needles; the Pythian games at Delphi gave laurel wreaths, and the Nemean winners got parsley. However, this was just the official badge. No one worked hard for a year to win a sprig of parsley. He worked for glory.

A winner at any of the great Panhellenic games was instantly famous. The sprig of leaves soon withered, but the fringe benefits were enormous. In his home city, the winner was almost certain to have a statue erected in his honor. When he returned he might find a newly created hole in the city wall, put there so that he wouldn't have to enter the front gate as a commoner would. He was absolutely certain to be the honored guest in a triumphal parade. He would probably receive a fat sum in cash—some athletes were wards of the state for the rest of their lives—and he would have songs and poems written about him. In especially enthusiastic cities he might even be declared tax exempt.

From the beginning, footracing was one of the most important

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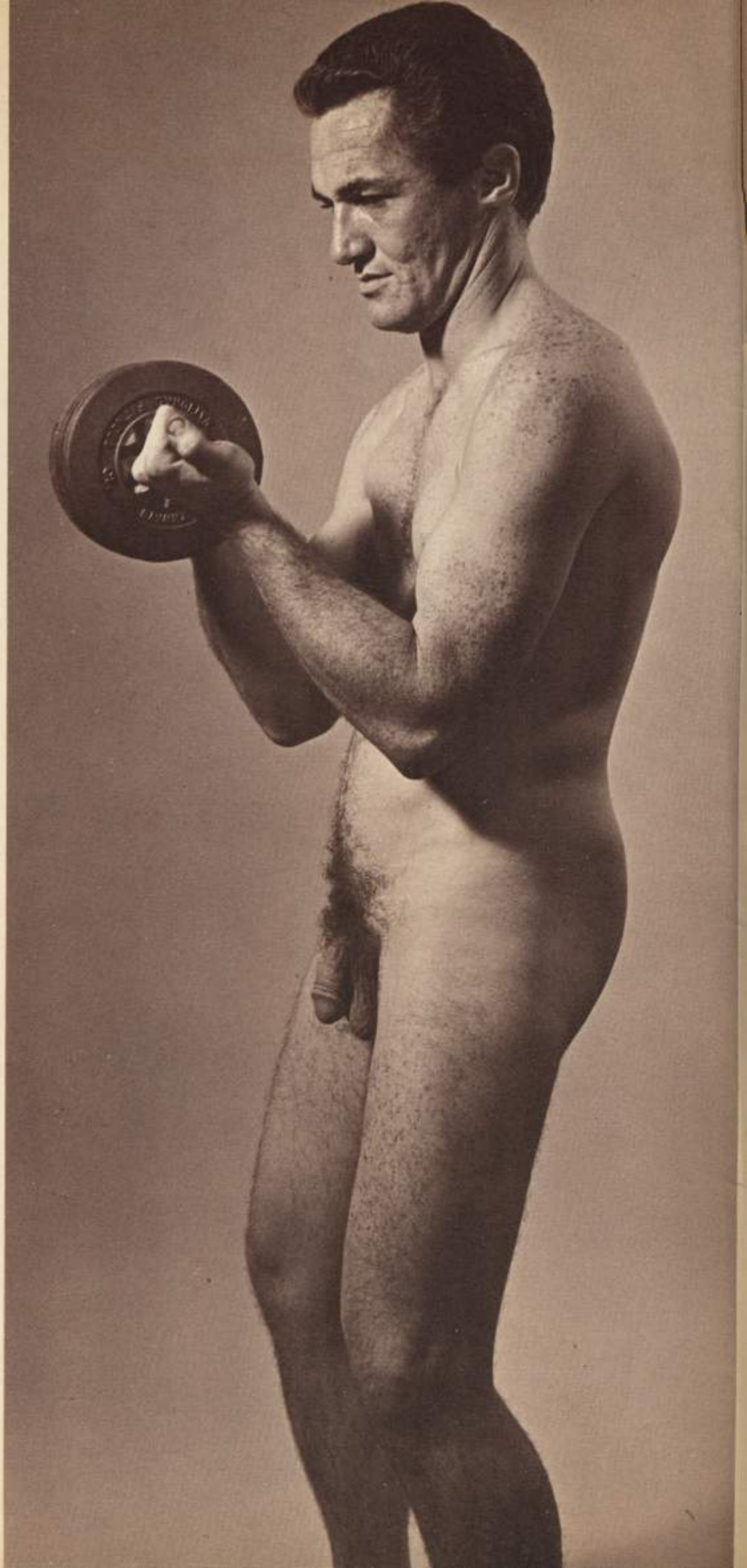


(continued from page10)

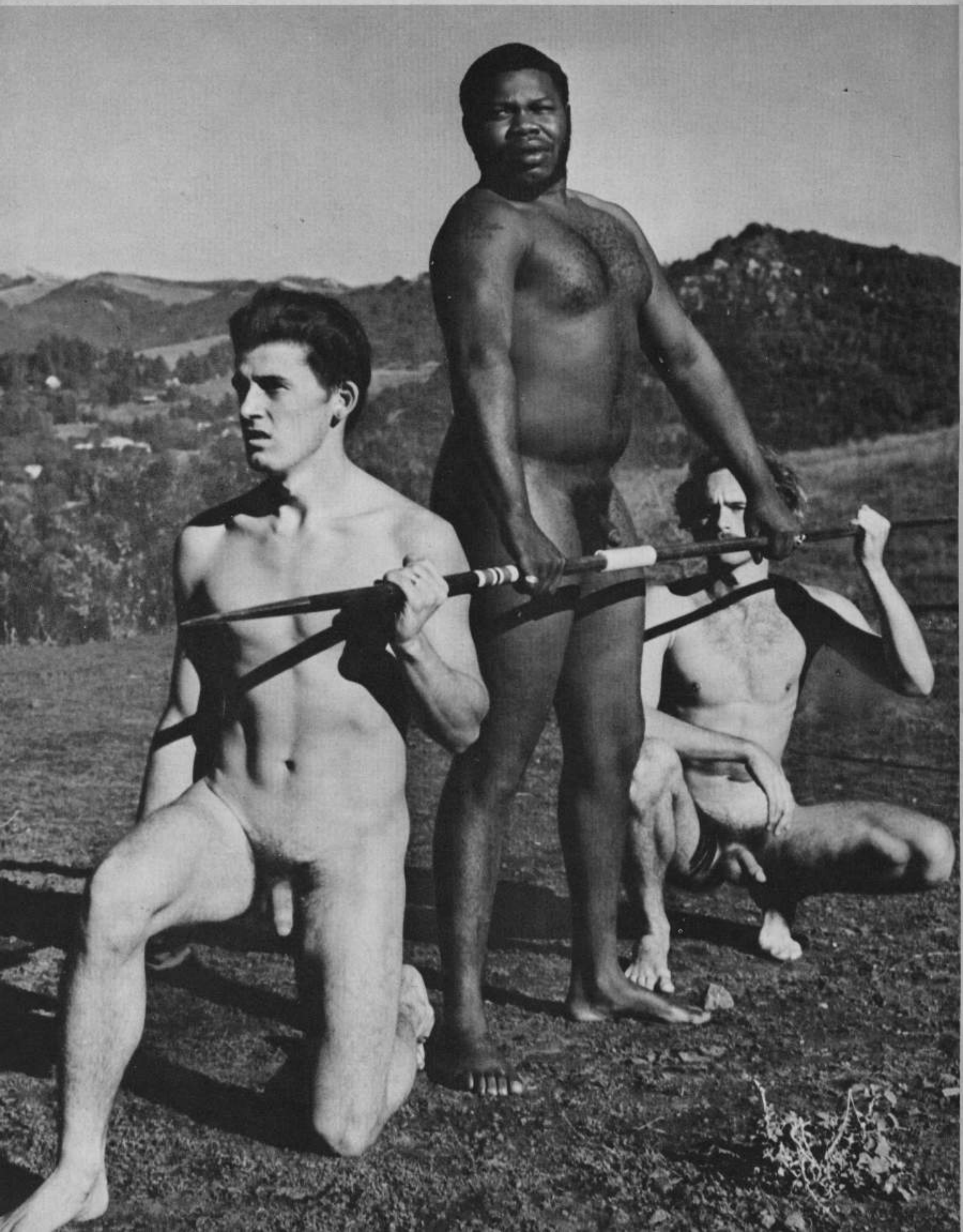
events. The course was marked by a marble footsill as a starting point, and can still be seen today. Wrestling and boxing were also important, but boxing became more and more brutal through the years. In early times the pugilists wore strips of soft leather over their knuckles, but later on the leather was allowed to be hard and unyielding, and finally it was studded with metal. Boxing and wrestling contests were normally continued until one participant was unable to defend himself.

Horse racing was seen in the huge hippodrome. Each entrant owned his horse, and the sport was usually reserved for the rich, or the nobility. Discus and javelin throwing were always popular because of the military interest in such sports. The discus was a bronze plate, not flat, but lens shaped, which was hurled for distance. The javelin was thrown with the aid of a leather strap wound about the shaft. It imparted a spin to the javelin, giving it greater distance and accuracy.

The footrace in armor was probably the last event in the program. In very early times the entrants wore complete armor and carried the weapons of a fully armed infantry soldier. In later games they carried only the shield.

One of the most riotous of spectacles was the four-horse chariot race. Often as many as forty chariots would compete. The distance run was twelve double laps—about nine miles in all. Naturally, the contest was a screamer! Forty chariots of four horses each, skidding and careening wildly about stone posts in the ground, made for nothing but organized mayhem and madness. Few starters finished the race. The charioteer, incidentally, was one of the few athletes who wore clothes. And for all his broken bones, the poor charioteer did not get the victor's crown even when he won. The parsley went to the owner of the rig.

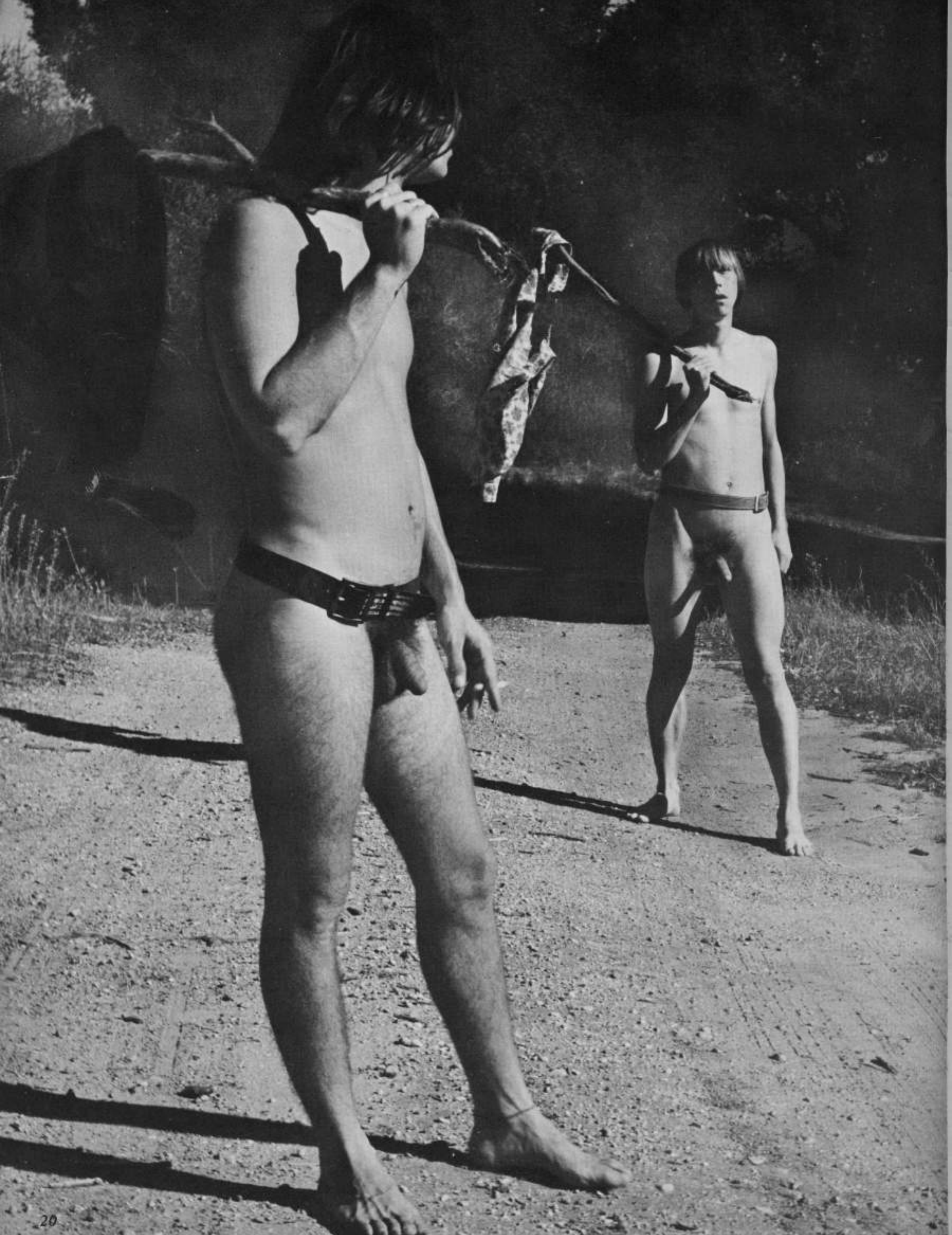
An amazing fact is that all wars were *stopped* for the duration of the games. A general truce was proclaimed by heralds, and this was considered pretty sacred (once Sparta

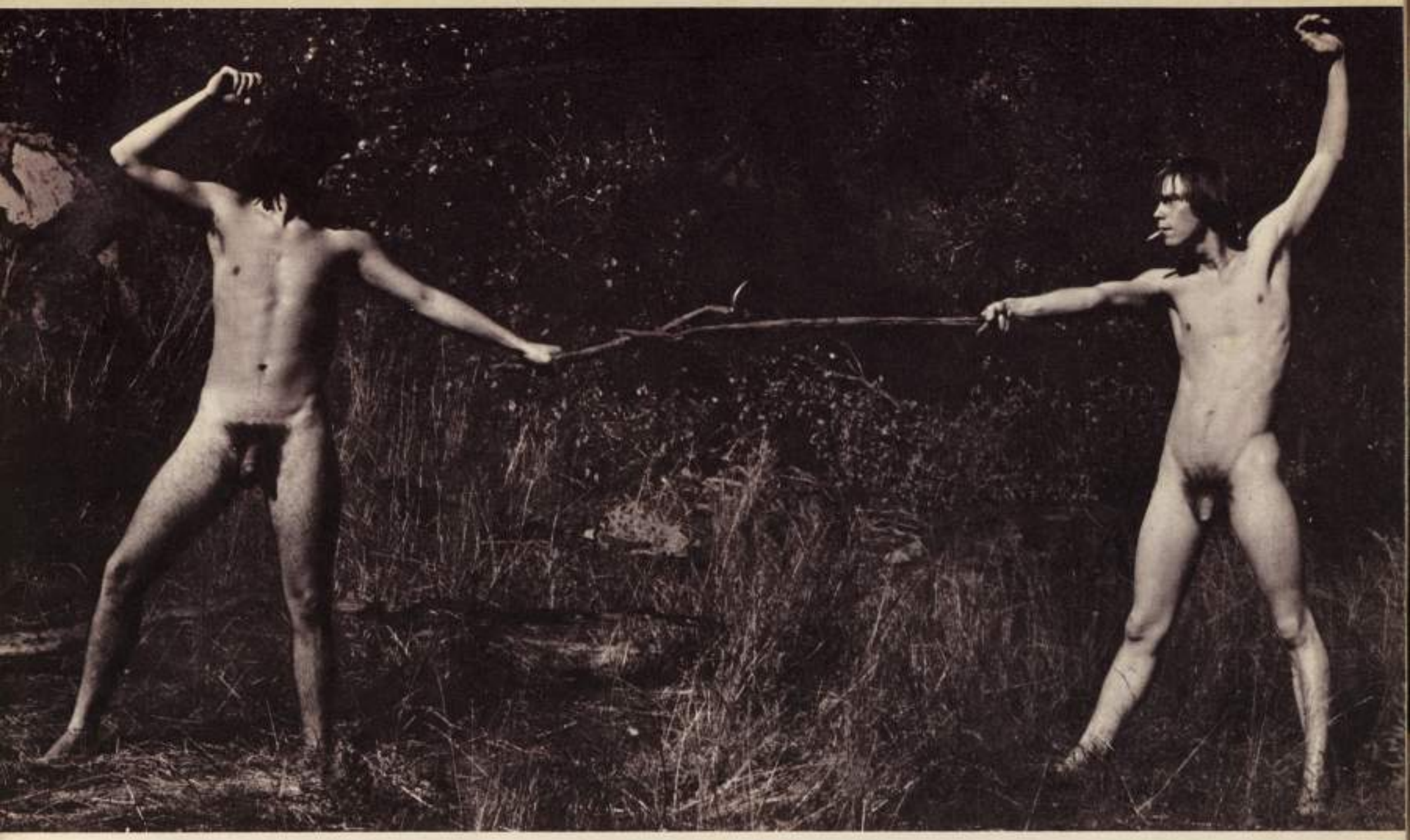


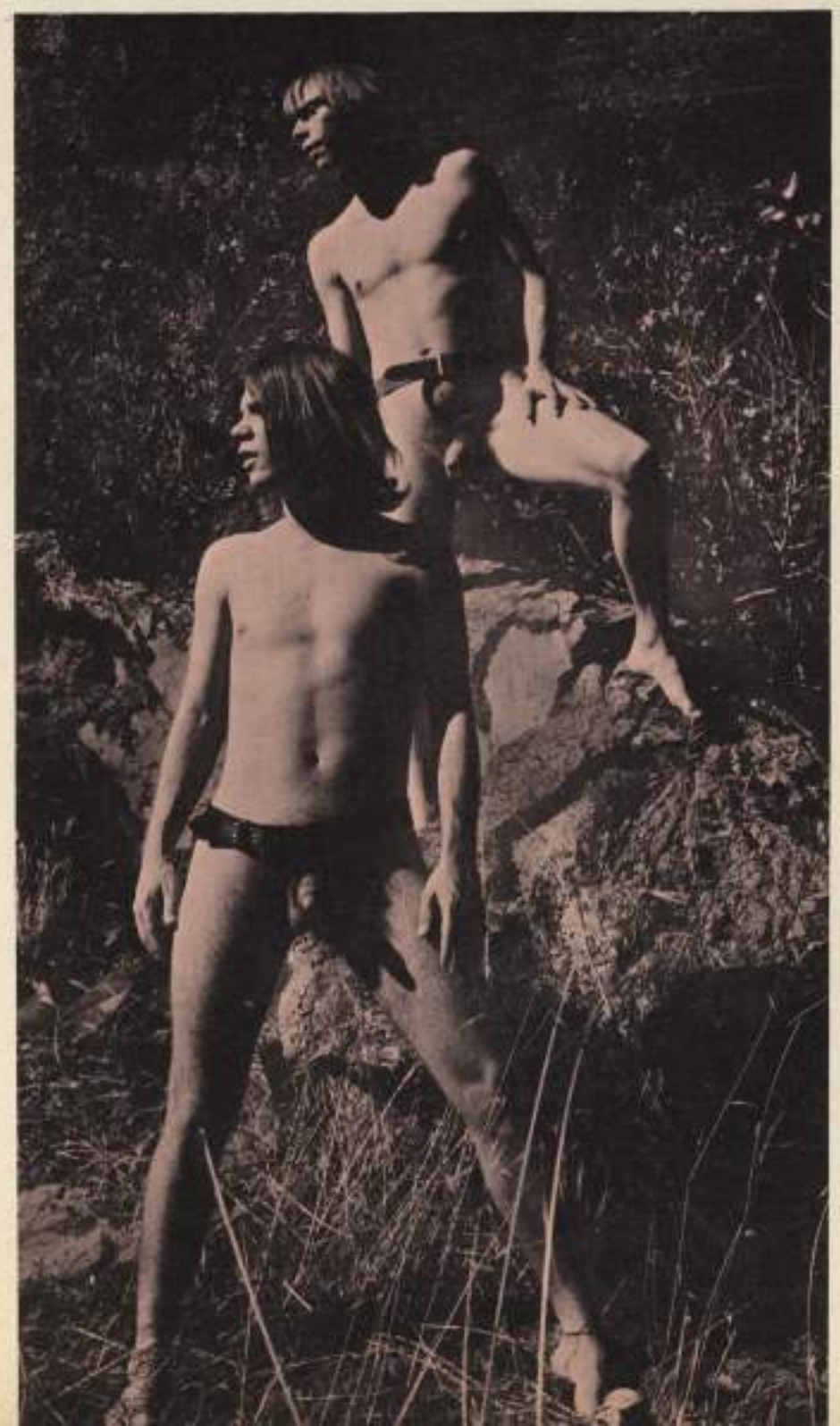
was fined for violating a truce). The games were of a religious, political, and athletic nature. While the athletes practiced and got ready, others discussed high politics along the walks and amid the buildings. Treaties were worked out and alliances planned. Processions and orations, receptions and feasts occupied those who had not come to compete; there were also solemn public prayers and sacrifices. Athletics became a major unifying force in Greece, and the games were a celebration of both spirit and body.

The games were also a fair. Vendors of food and wine, and offerings of all kinds—luck and love—were constantly hawking their wares. Horse dealers and traders, gamblers and singers vied for coins. At night there were torchlit processions as well as dancing and feasting.

The games were unique in the ancient world, probably because the Greeks were unique. The Olympiad provided a platform for thinkers and artists, bringing men from the most distant towns and hamlets to one place so that thoughts and ideas could be exchanged in an atmosphere of piety and learning. Until the games, the only unifying force had been war—which held no seminars.

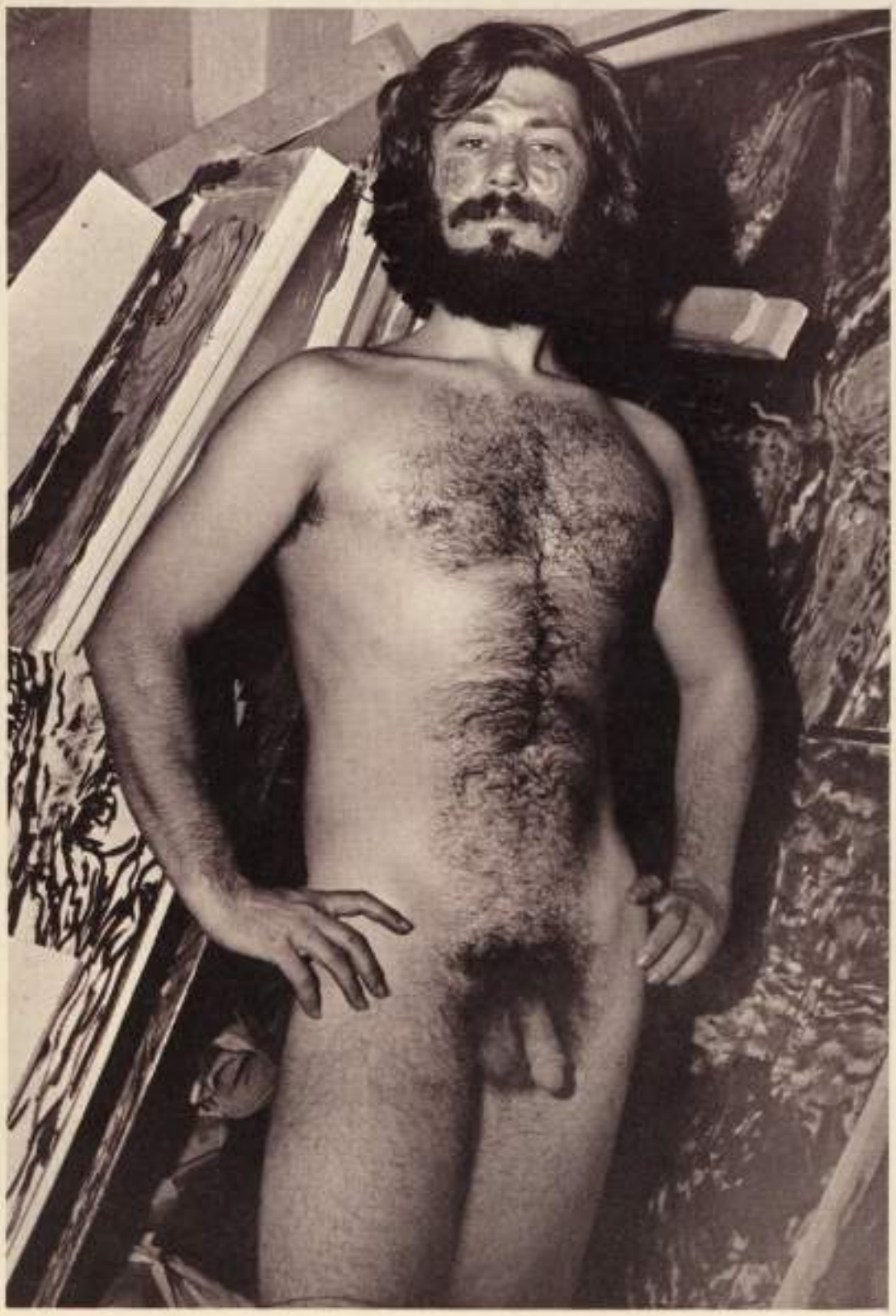






ÓMNIBUS

by don jackson



ABOLAFIA FOR PRESIDENT!

Louis Abolafia is running for the Presidency of the United States, and he's doing so in all seriousness! Campaigning on the art-beauty-culture-love ticket, Abolafia's slogan is: "What have I got to hide?" The slogan caps his campaign posters, showing him nude, but discreetly holding a black derby hat over an area that would not be totally acceptable to the public.

The Constitution requires that a man be thirty-five years of age to hold the office of the Presidency. And while Abolafia is only twenty-five, he feels that the Constitution can be changed if the public sweeps him into office. He warmed up for the presidential campaign by running for the governorship of New York State against Nelson Rockefeller, obtaining 2,500 votes.

The bold, young candidate has received a great deal of publicity in the past year. Magazine articles dealing with his campaign have appeared in *The New Yorker, Cavalier,* and *Nation's Business,* and he's appeared on numbers of television shows including those of Johnny Carson, Alan Burke, and Al Capp. He has also been featured in foreign journals including West Germany's *Quick,* and Spain's *Panorama.*

In a recent interview published by the magazine *Nude Image,* it was learned that Abolafia is not only most serious about his campaign, but is running on a most serious platform, as well. The young artist gave the following views on these topics:

- *Vietnam:* Withdraw most of our troops, but maintain a limited commitment. This would serve as a temporary measure until we can turn the tide of Communism and have a cultural revolution around the world. He also proposes a Love Corps, but not government regulated. "Love is the force that can stop all wars," he said.
- *Communism:* "Opposed."
- *Red China:* ". . . a mortal enemy and a monster."
- *Poverty:* Return self-respect to the recipients of welfare by giving them the opportunity to work several hours each day. It should also be emphasized here that Abolafia has staged "sweep-ins" and "clean-ins" in ghetto areas to demonstrate his concern for the poor.
- *Hippies:* One of Abolafia's prime targets is Timothy Leary, the chief advocate of the "turn on, tune in, and drop out" pseudo-philosophy. "I offer an alternative, love. It's a counterforce to combat the drop-outs of society."
- *Nudity:* Abolafia believes in the spiritual goodness in man. And nudity, he thinks, is one of the many forms by which man is capable of expressing his honesty and sincerity. Rem Dolinsky, Abolafia's campaign manager and aide, has stated that Abolafia subscribes to the belief that "Nudity is the *most* natural state of purity and grace human beings can attain—it brings our deep feeling of love for nature, ourselves and our Creator into the eternal circle of divinity."

SALUTE, of course, salutes Abolafia and his followers for embracing the naked truth. It would be a much more honest election year if the other candidates followed Abolafia's lead and got down to the bare facts themselves. ♂

salute QUESTIONNAIRE

The purpose of the **SALUTE** questionnaire is to learn more about you, the **SALUTE** reader. In doing so, we can better develop along lines that will best reflect your interests and taste. It is not necessary for you to sign the questionnaire if you don't choose to, just fill out and return to **SALUTE** magazine, 7315 Fulton Avenue, North Hollywood, California 91605.

1. AGE GROUP (circle one) under 22 22 to 30 30 to 35 35 to 40 40 to 50 over 50

2. MALE ☐ FEMALE ☐

3. MARRIED ☐ SINGLE ☐ DIVORCED ☐

4. EDUCATION (circle highest grade completed):
   Grammar school 6th grade (or below) 7th 8th
   High school 1 2 3 4
   College 1 2 3 4 Postgraduate studies ☐

5. Renting an apartment ☐ Renting a house ☐
   Own (or buying) home ☐ Other (residence furnished by employer or in service) ☐

6. OCCUPATION: _____

7. DO YOU BELONG TO A NUDIST ORGANIZATION (OR TO JAYBIRDS ANONYMOUS)? YES ☐ NO ☐

8. HAVE YOU EVER VISITED A NUDIST PARK? YES ☐ NO ☐

9. HAVE YOU PARTICIPATED IN JAYBIRDING? YES ☐ NO ☐
   IN THE COMPANY OF OTHER ADULTS? YES ☐ NO ☐

10. IF YOU ANSWERED "NO" TO QUESTIONS 8 AND 9, HAS IT BEEN BECAUSE OF A LACK OF OPPORTUNITY OR INVITATION? YES ☐ NO ☐

11. IF THERE WERE A "FREE BEACH" OR JAYBIRD SWIMMING POOL IN YOUR AREA, WOULD YOU PATRONIZE IT? YES ☐ NO ☐

12. LIST ANY CLUB, CHURCH, SYNAGOGUE, UNION, OR OTHER ORGANIZATIONS TO WHICH YOU BELONG: _____

13. THE BEST BOOKS YOU'VE READ: _____

14. THE BEST MOVIES YOU'VE SEEN: _____

15. MAGAZINES WHICH YOU SUBSCRIBE TO, OR BUY REGULARLY:

16. YOUR FAVORITE TELEVISION SHOWS: _____

17. FEATURES — ARTICLES OR PICTORIALS — YOU LIKED MOST IN THIS ISSUE: _____

18. FEATURES WHICH YOU LIKED LEAST IN THIS ISSUE: _____

19. IF YOU'VE PREVIOUSLY PURCHASED **SALUTE**, IS THIS ISSUE:
    BETTER ☐ UNCHANGED ☐ WORSE ☐

20. WHICH FEATURE CAUSED YOU TO BUY YOUR COPY: _____

21. WE ARE CONSIDERING A VARIETY OF NEW FEATURES AND TYPES OF MATERIAL FOR FUTURE ISSUES. PLEASE CHECK THOSE WHICH YOU WOULD DEFINITELY LIKE TO SEE INCLUDED AND ALSO THOSE WHICH WOULD REDUCE YOUR INTEREST IN BUYING THE MAGAZINE:

I would like to see:		I would NOT like to see:
☐	(a) Reviews of motion pictures which contain nude sequences	☐
☐	(b) An advice column for those who have problems related to nudity	☐
☐	(c) Articles of general interest not necessarily related to nudity (which might range from auto repair to buying stocks, or civil rights)	☐
☐	(d) Humor features relating to nudity	☐
☐	(e) Fiction stories relating to nudity	☐

22. WE WOULD LIKE YOUR VIEWS ABOUT MATERIAL WHICH CURRENTLY APPEARS IN **SALUTE**. WHICH OF THE FOLLOWING WOULD YOU LIKE TO SEE GIVEN MORE SPACE, LESS SPACE, OR ELIMINATED ALTOGETHER?

Give more space to:		Give less space to (If you want it eliminated, fill in the box):
☐	Articles about art and artists in relation to nudes	☐
☐	Letters to the Editor	☐
☐	Articles about Jaybirding in foreign countries	☐
☐	Articles about the history of nudity or Jaybirding	☐

23. AS YOU LOOK THROUGH THIS ISSUE, YOU WILL NOTICE WE INCLUDE MANY FULL-PAGE PHOTOS; GIVEN THE CHOICE BETWEEN A FEW LARGE PHOTOS, AND A GREATER NUMBER OF SMALLER ONES, WHICH DO YOU PREFER?
    Use more full-page photos than in this issue ☐
    Use about the same ☐
    Use less large photos and more of smaller sizes ☐

24. ANY ADDITIONAL SUGGESTIONS — features or types of articles or photos you would like to see in future issues of **SALUTE** which we have not mentioned? _____

25. You may publish my name in conjunction with reporting the results of this survey:
    (SIGNED) _____
    CITY OF RESIDENCE: _____ STATE: _____

26. I would like to volunteer to participate in special surveys which you may conduct which will not be published in the magazine; please place my name and address on your special mailing list:
    NAME _____
    STREET _____
    CITY _____ STATE _____ ZIP _____

READERS' FORUM

DETAILED CRITIQUE

Dear Sir,

I've thoroughly explored your second issue of SALUTE, and several questions were raised in my mind. Here are a few of them.

Why do your photographers persist in using certain angle shots such as the ones on pages 3, 8, 36, and 43? Although I realize that straight-on shots (or, slightly below eye level shots) is poor technique—even for an amateur—why aren't any shown of views from above, possibly of a partially reposed figure? The Executive Desk does say that the magazine wishes to "give equal representation to the male nude."

Also, why does the heart-shaped tattoo switch from the right shoulder on pages 4 and 5, to the left shoulder on pages 11 and 13? Or has the negative been reversed?

How about showing more gymnastic or ballet poses? I mean, more realistic and graceful than the pose on page 18.

Now that I've asked most of the questions, I must say that my overall impression of the presentation is a fairly good one.

F.R.
Toronto 5, Ontario

You're right about the tattoo; it was a matter of reversing the negative. This is done very often for balance and symmetry of layout. As for your questions concerning the photographic end, you may be sure that they'll receive special attention, for it is only through response to reader criticism that we can develop along the lines that our readers would like to see developed. That's our goal. Ed.

FROM A MODEL

Dear Sir,

I want to compliment you on the recent issue of SALUTE. I, myself, am a model and fully in support of the advancement of male nudism, but I am very critical of some magazines that I have seen—but not SALUTE.

It is refreshing to go through a magazine and not be bored with page after page of statue-like poses—bland-faced body builders exploiting their muscles. A few of these are artistic, but not a magazine entirely devoted to such. It makes the average male feel he is not equipped for nudism. SALUTE depicts an excellent cross section of the male species.

Also, SALUTE moves; it has animation. The poses are natural, livable, believable. I especially like the duo on pages 18 thru 23.

The articles are well written and well chosen for interest. I am looking forward to future issues.

D.C.
Santa Monica, California

SECOND-HAND MAGAZINES

Dear Sirs:

One of my friends recently received an unsolicited copy of SALUTE in the mail, and he told me about its format, its excellent photography, and its overall quality. Unfortunately, he had loaned it to a friend, and could only tell me about the magazine. He did have your address, and told me to write to find out more about SALUTE. Since his friend to whom he gave his copy lives in the western part of the state, I don't anticipate seeing that particular one. I don't know if you send out sample copies, but if so, please place me on your list.

I am interested in drawing, sculpting, and photographing the nude form. I have studied anatomical drawing, and have sold some of my work. I shall look forward to your reply.

Al Hart
Hendersonville, Tennessee

Well, Al, as for your friend receiving an unsolicited copy, he must have gotten it from another friend. We have never given out free copies; not that we wouldn't like to, it's just that we get so many requests that we couldn't possibly fill them all. We are now printing more copies, and you shouldn't have any trouble finding SALUTE *at your local newsstand. If you do, ask the dealer to reorder; he'll gladly comply, I'm sure. Ed.*

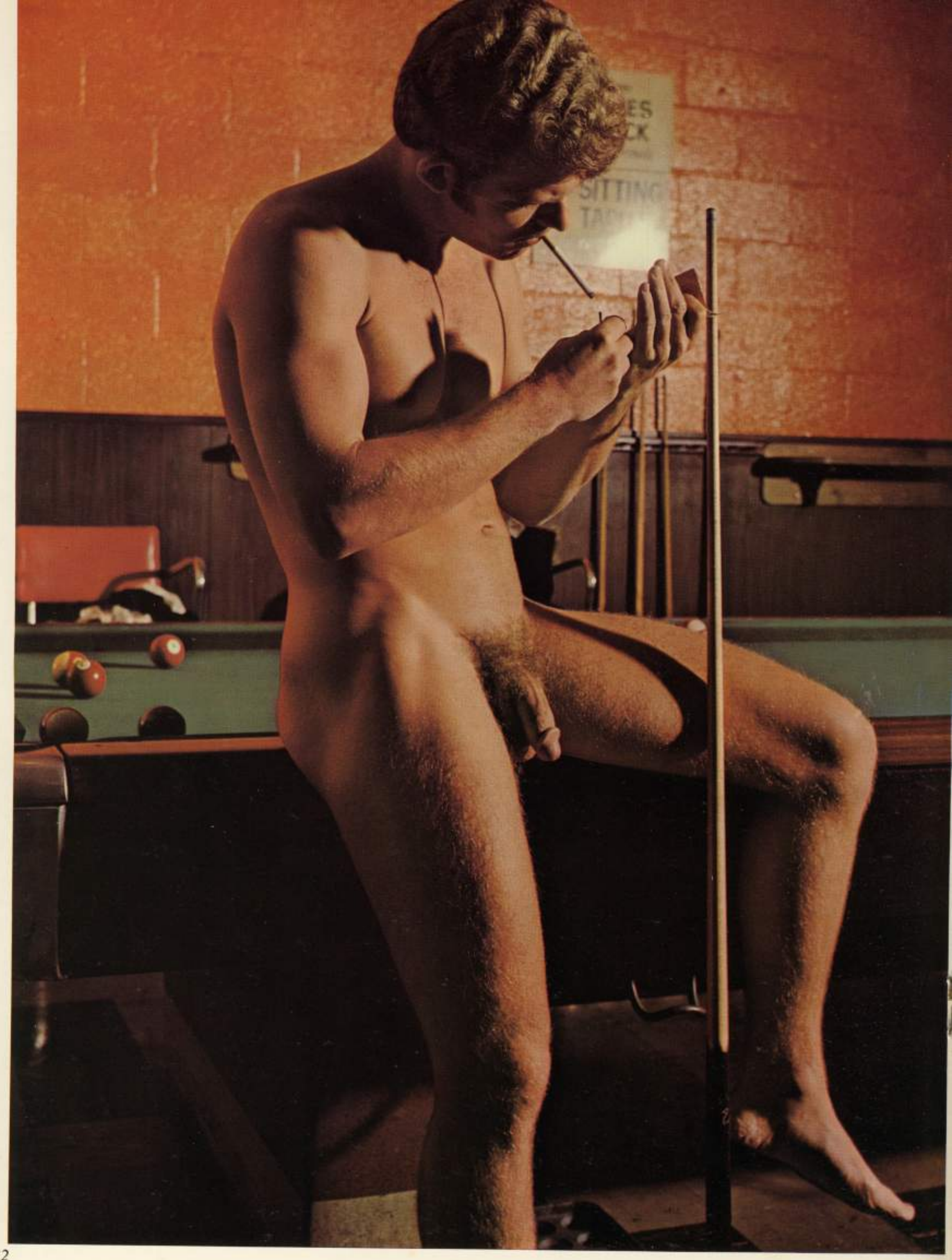
HIGH STANDARD

Dear Sirs:

SALUTE is top-flight and, by all odds, the best male nudist journal out. The articles are interesting, and the photography is excellent—the printing, too. I hope that SALUTE continues to maintain its high standard, resisting the temptation to just throw something together to make a buck—as so many other publishers seem to be doing today.

DAG
Newport Beach, California

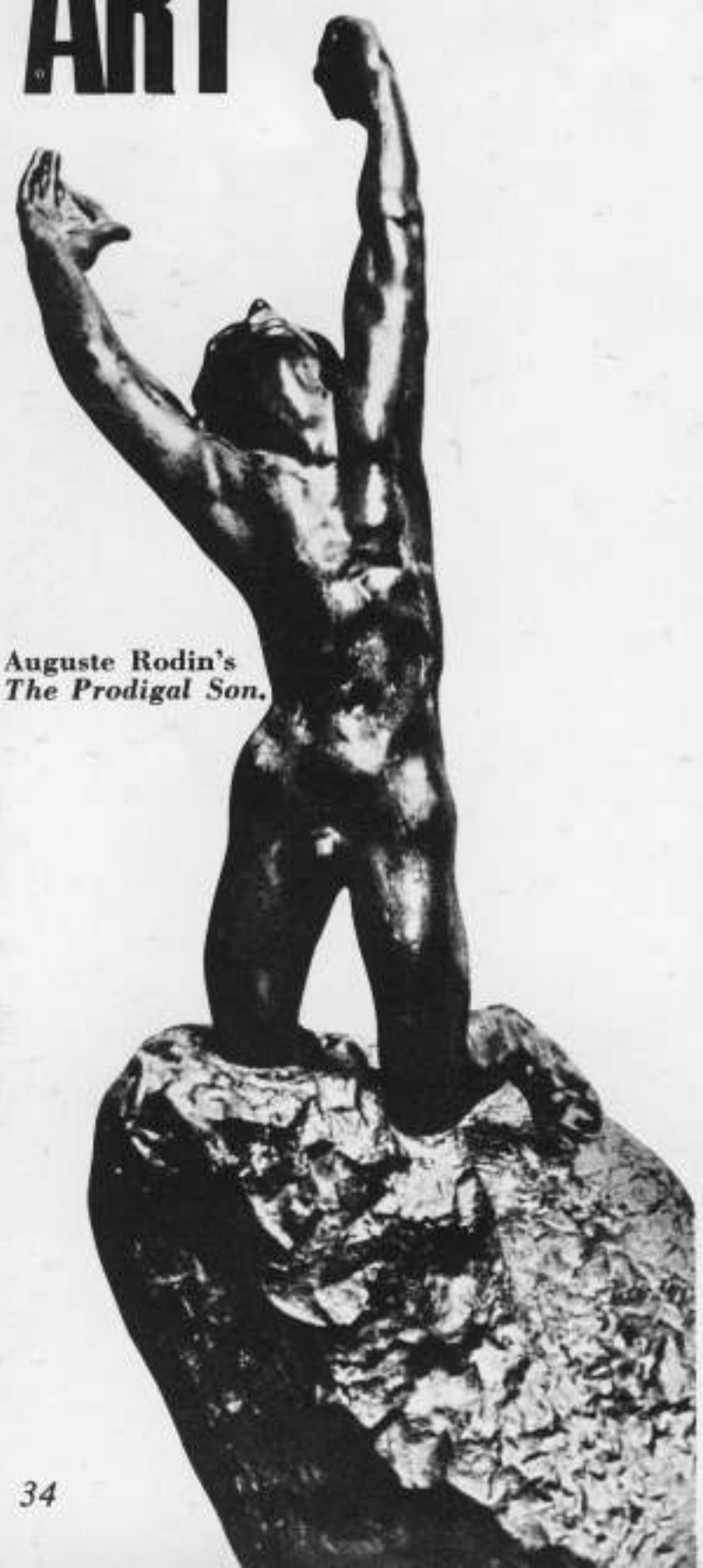
Any comments or criticisms? Send them to the Editor, SALUTE, 7315 Fulton Avenue, North Hollywood, California 91605.


SITTING

For nearly 500 years, the male nude in art was considered both taboo and passé, but a sculptor named Rodin ignored the impasse.

BY CHARLES ENGLAND

MASTERING MALE ART



Auguste Rodin's *The Prodigal Son.*

One hundred years after Johann Sebastian Bach's death, virtually no one had ever heard of him. Then, Felix Mendelssohn, a great classical and romantic composer in his own right, discovered some old music scores of Bach's, and brought him to the attention of the world.

Almost the same kind of historical oversight had, for almost 500 years, taken place in the realm of art. Until Auguste Rodin, perhaps the world's greatest sculptural genius, appeared on the European scene, the male nude in painting and other forms of artwork had been in danger of atrophy.

Actually, males were the models for the first artists the world had known. The earliest works of art—whether on the walls of primitive caves, or found in ancient ruins—depicted either warriors or athletes. Some were merely standing poses, but some were males in various action poses, with spears or discuses. All three earliest cultures used men: Egyptian, Greek and Roman.

Up to the development of the more complex social forms, pretty much as we know them today, artistic portrayal of the male nude was at its zenith. With the advent of Judeo-Christian ethics, however, nudity in all forms, and with both sexes, reached its nadir: the notorious fig leaf phenomenon.

It took several hundred years—to the Renaissance of the 12th and 13th Centuries, in fact—before nude art was rescued; and then, only the naked *female* was found to be acceptable! Religious and mythological depictions, and the whims of royalty circumvented the taboos against displaying of female breasts, buttocks and, in some instances, genitalia.

As a result, through several hundred years—right up to our own time—some of the grandest romantic and classical art depicts the naked feminine body. All this because of a newfound tolerance for nudity—but only in women!

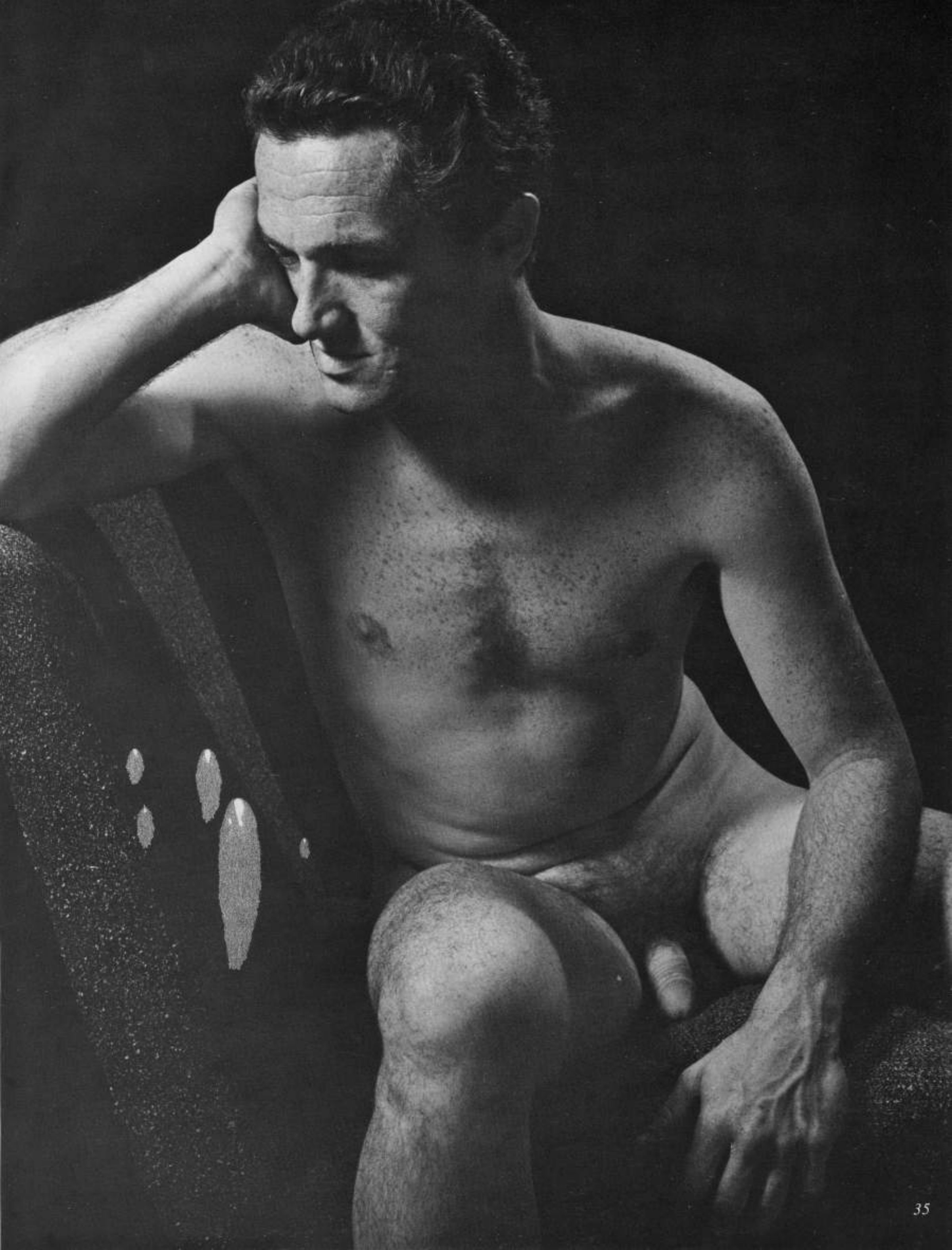
The naked male form in art, however, continued to decline, both in popularity and in achievement. Not that some great artists ignored male nude art; da Vinci and Michelangelo, to name two of the top rank immortals, did their best to bring about a renaissance of nude art—in both sexes. And only because of their reputations were these two geniuses not pilloried for their efforts. Many lesser-known artisans abandoned the cause and became famous; some others, not so easily swayed, lost their chances for fame by carrying on the classic use of the male form in art.

Until Rodin, then, in the late 1800's, male nude art, whether on canvas or executed in stone or marble, had not found its Mendelssohn. This French genius threw caution to the winds. He drew, painted with water colors or oils, hammered and chiseled on all kinds of materials, wrote and otherwise championed a return to realistic nude art, male . . . and female.

Rodin was born in a suburb of Paris in 1840. Originally his vocation was for the priesthood, but he was drawn to art. At one time he worked for designers as an apprentice; he did so well that one kindly employer offered to pay his way into a school for portrait painters. Impatient as Rodin was, he studied sculpture at Paris's Museum of Natural History instead. In 1864, having taken for his mistress Rose Beuret, the young artist completed his first sculpture, *The Man With the Broken Nose*. The famed Paris Salon was, however, unimpressed: they refused the work.

Mainly because of the birth of his and Rose's first son, Auguste-Eugene, Rodin took jobs in decorating—first in hotels and later in homes and studios. Although it took a great deal to discourage the impatient young man, he joined the army when he was 28. It took less than a year for the military to discharge him, though, because he was so nearsighted.

Fired up again, Rodin spent the next five years traveling around Europe on commissions for decorating various private and governmental buildings. In 1876, he started



A. Rodin's *Seated Man.*
B. Rodin's *Crouching Man.*
C. Rodin's *Study for "The Thinker."*

his famed *The Age of Bronze.* When it was shown a year later (under the title, *The Vanquished),*

A

Rodin was accused of "drawing from life," considered at that time a great scandal. It took another four years before Auguste Rodin achieved his first major recognition; *St. John the Baptist Preaching* and *The Age of Bronze* (under its right name) were shown at the Paris Salon, and he was given a commission by the French government to do the colossal work entitled *The Gates of Hell.*

B

During the next seven years, to 1887, Rodin labored partly on portrait commissions and partly on *The Gates.* He became friends with such great names as Robert Louis Stevenson, Honore Balzac and Victor Hugo. He shared studios with, and later had showings with, the great Impressionist master painter, Claude Monet.

Then, on completion of *The Gates,* on December 31, 1887, Rodin received the Legion of Honor, his country's highest decoration. He was also given 20,000 francs for what is one of the art world's greatest masterpieces, *The Kiss;* it was in this particular period that the love, sex and earthy beauty in artistic realism achieved its biggest boost.

For the next 13 years, Auguste Rodin mingled with the world's royalty, as well as those of the literary and art world. His works crossed the Atlantic to be shown in great halls and at world's fairs. His busts of Balzac and his monuments to Hugo gained him additional fame. He became head of France's Legion, and began to run out of space in his studio because of the number of awards displacing his work.

Not unlike another great contemporary, Richard Wagner, Rodin envisioned having a world all his own from which to operate. In 1901, along with the internationally known photographer, Edward Steichen, Rodin discovered Meudon, France.

In this small community near Paris, Rodin found his world. A museum was erected, surrounding three main studios. His salon became famous: Wanda Landowska played Bach on the clavier; George Bernard Shaw posed there, reportedly, nude, as did Balzac before him; Rainier Maria Rilke became his secretary; and in 1905, Rodin told the King of Greece that he was too busy to visit him. In 1908 the King of England—whom even Rodin couldn't ignore—came to see the sculptor. New York's Metropolitan Museum of Art that year decided to acquire some of the master's works.

The next nine years—Rodin's final ones—were also marked with monumental events—and achievements. For him the signal honor was the bust of the Pope. On the break up of an affair with a titled woman, Rodin experienced seiges of illness. In 1916, sensing his life ebbing, he willed all his works to France. Wishing devoutly for the end of the war that was then engulfing all of Europe, Auguste Rodin married his long-time mistress, Rose; two weeks later she was dead. In November of 1917, a year before war's end, Rodin died, at his beloved Meudon.

He—and Rose—were buried under the statue that is undoubtedly his greatest legacy to the art of sculpture, and without question his greatest contribution to the male nude in art . . . *The Thinker.*

In retrospect, there are approximately 22 great Rodin male-art representations. From his early colors, *Dionysus and Pan* (1885), to his ink and sepias from the Parthenon (1856), through his oils, *Nude Study* (1857), Auguste Rodin was a master draftsman. *The Age of Bronze,* his initial masterpiece, illustrates his superior thoughts for details. He actually worked from photos for *Age,* but so many critics and artists were stunned by his realism that they believed he worked with nude models!

The *St. John,* another bronze, cemented Rodin's reputation as a great master, and was one of the

C

major works to finally dispel all edicts against naked men in art.

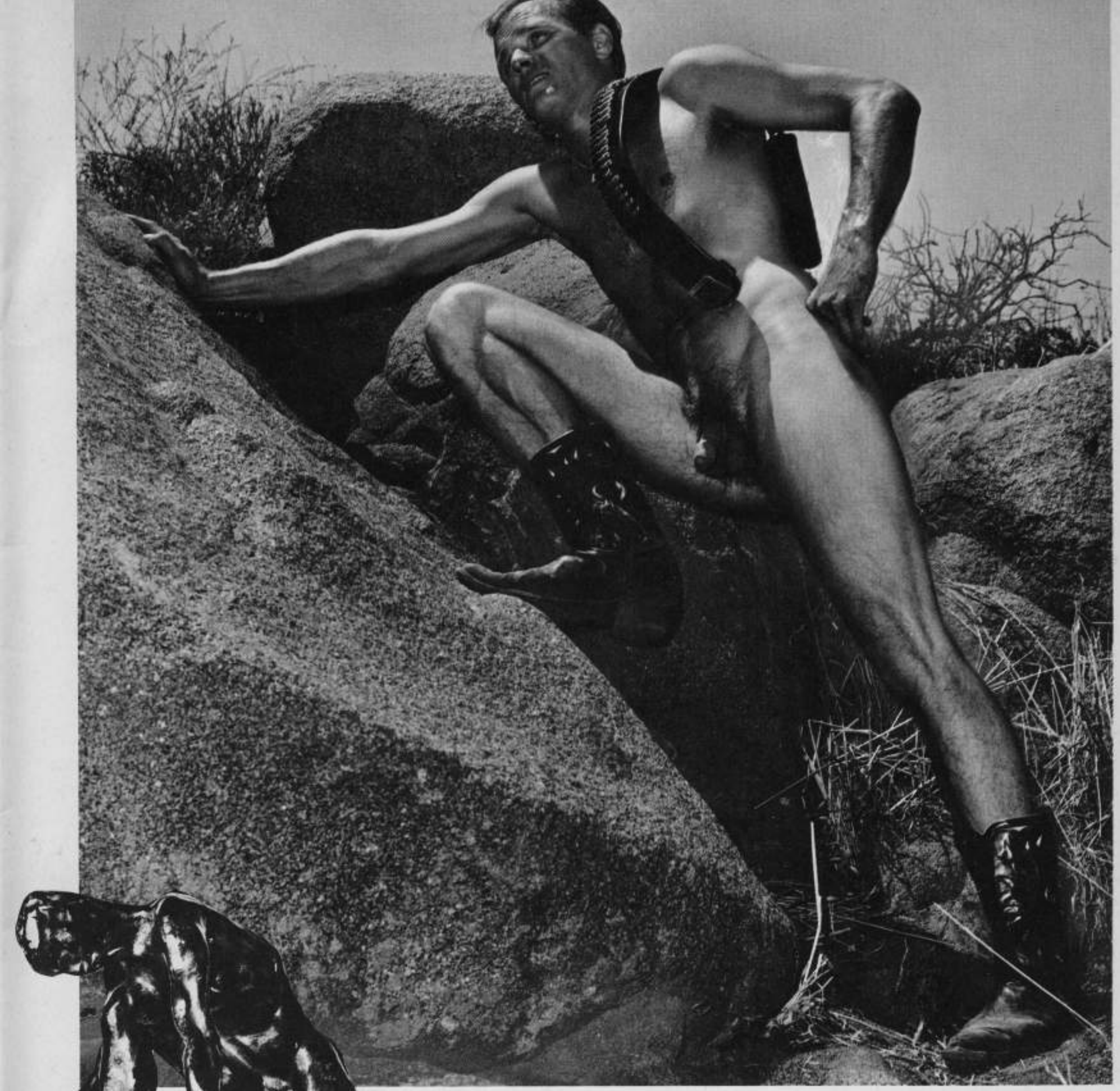
Some of the sculpture from *The Gates of Hell, The Three Shadows* (often called the "male Three Graces"), *Ugolino, The Prodigal Son, The Falling Man* (actually upside down on *The Gates*), and *Adam* (sometimes called *The Slave,* because it so resembles Michelangelo's style) further indicate Rodin's genius with the unencumbered male figure.

Other works, such as *Head of*

Rodin's *Study for a Burgher of Calais.*

Jean D'Aire (bronze) and *Claude Lorrain* (plaster), show brilliantly that Rodin could work wonders regardless of the materials at his command. *Nude Study* (Balzac) shows not only the master's superb portraiture, but his ability to get famous men to model in the nude for him.

As the 20th Century opened, Rodin achieved a further maturity that manifested itself in his re-workings of classical and mythological themes. In *Athlete* (1904) he executed in bronze what Greek sculptors had done over 3000 years earlier. And

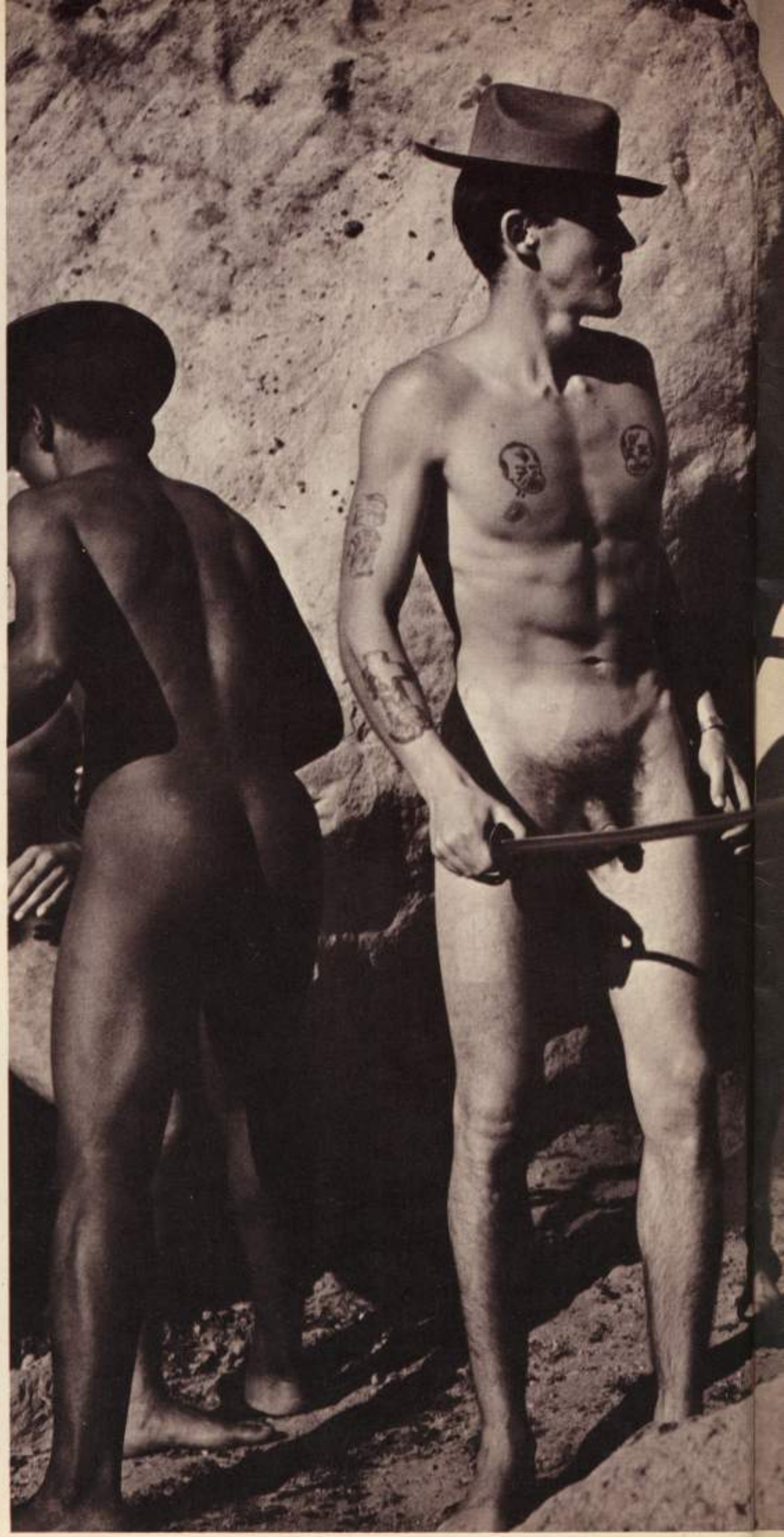


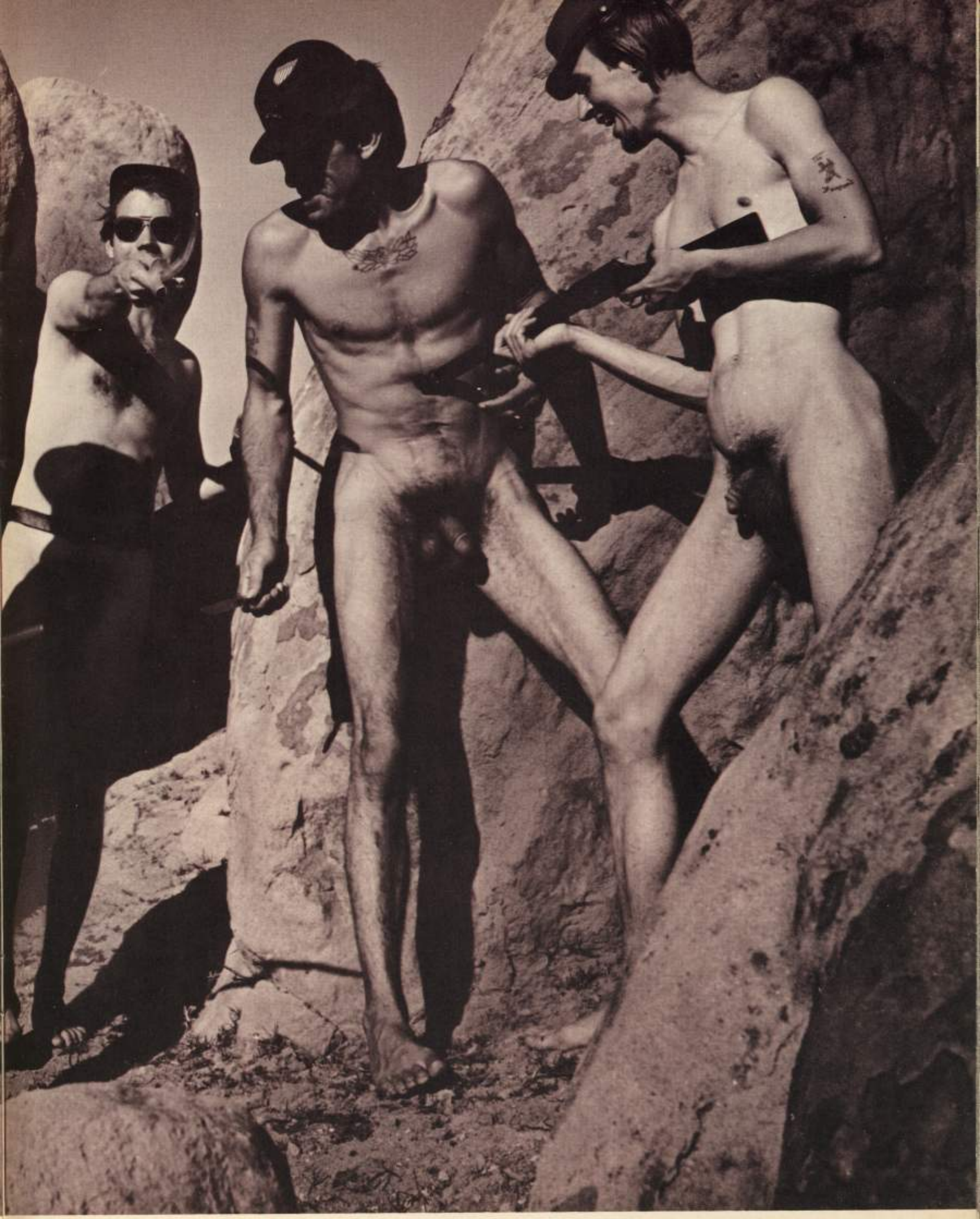
in *The Walking Man* (1877-1911), Rodin proved both his prowess as an antiquarian and his great love of the ancient classical methods. His own museum housed some of antiquity's greatest finds.

Finally, Rodin's talent for sensual action is probably shown best by his plaster of the great male ballet dancer, Nijinsky (1912). He saw the dancer perform "Prelude to the Afternoon of a Faun," and arranged for their meeting at his studio. Nijinsky readily posed naked for Rodin, and the small (7½" high) statue resulted. A supposed scandal came about when Nijinsky's employer happened into the studio when both men were asleep on the same couch, but diaries and letters prove that burgundy and the midday heat tired out both the old sculptor and the hard-working dancer.

Thus, the brief synopsis of the story of Auguste Rodin, who, after 500 sterile years of no male art, resurrected him and became . . . the master of naked men on canvas and in stone. ♂

Rodin's *Polyphemus*.





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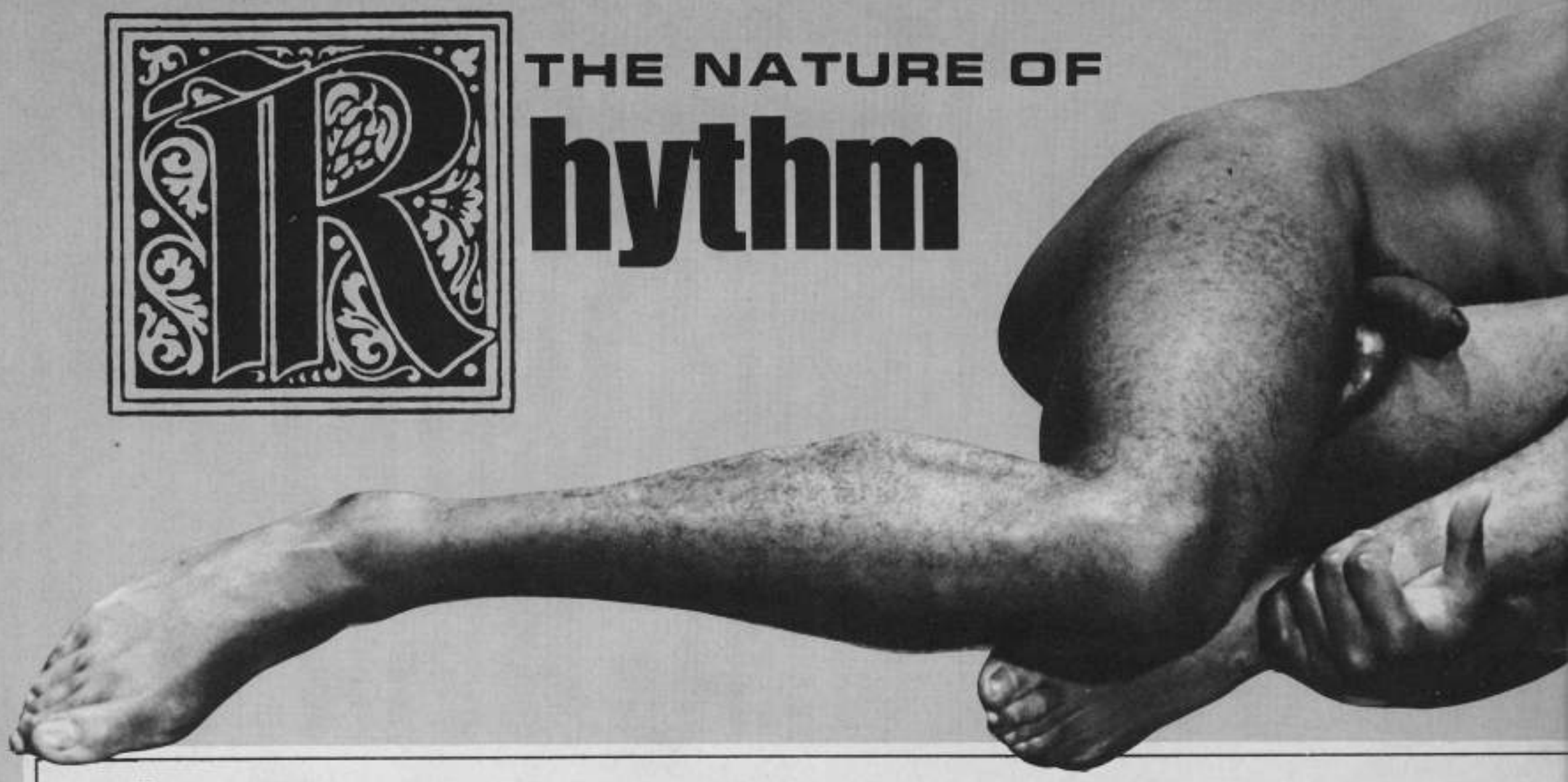


It is because of the artistic freedom painstakingly fought for and won by America's foremost male dancer, Ted Shawn, that today's famous ballet star, Rudolf Nureyev, can portray a nearly-nude Adam in the ballet *Paradise Lost* to the appreciative acclamation of audiences everywhere in the country. It was not always so!

One of the weekly news magazines recently wrote about Ann Halprin's Dancers' Workshop in San Francisco, a modern dance group in which the dancers "create nude ballets designed to help liberate their emotions and conquer the audience's fear of the human body."

The work of this particular dance group is unusual primarily in one respect. Female nudity in the dance world is not such a startling innovation. Isadora Duncan practiced it to some degree fifty years ago, as Vanessa Redgrave will soon prove in the movie she is making based on Isadora's life. Mata Hari, although she is better known in other areas than dancing, did make her first courageous steps out of obscurity as a dancer, and some of her most startling dance programs were performed practically nude. But what makes the work of the San Francisco Dancers' Workshop newsworthy and noteworthy, is that it liberally includes complete male nudity as well as female. "The human body is just another costume," says Mrs. Hal-

and motion

Male nudity in the rhythm and motion of the dance has become a reality in the twentieth century, but few are aware of how early the synthesis began.

BY SAMUEL GROVE

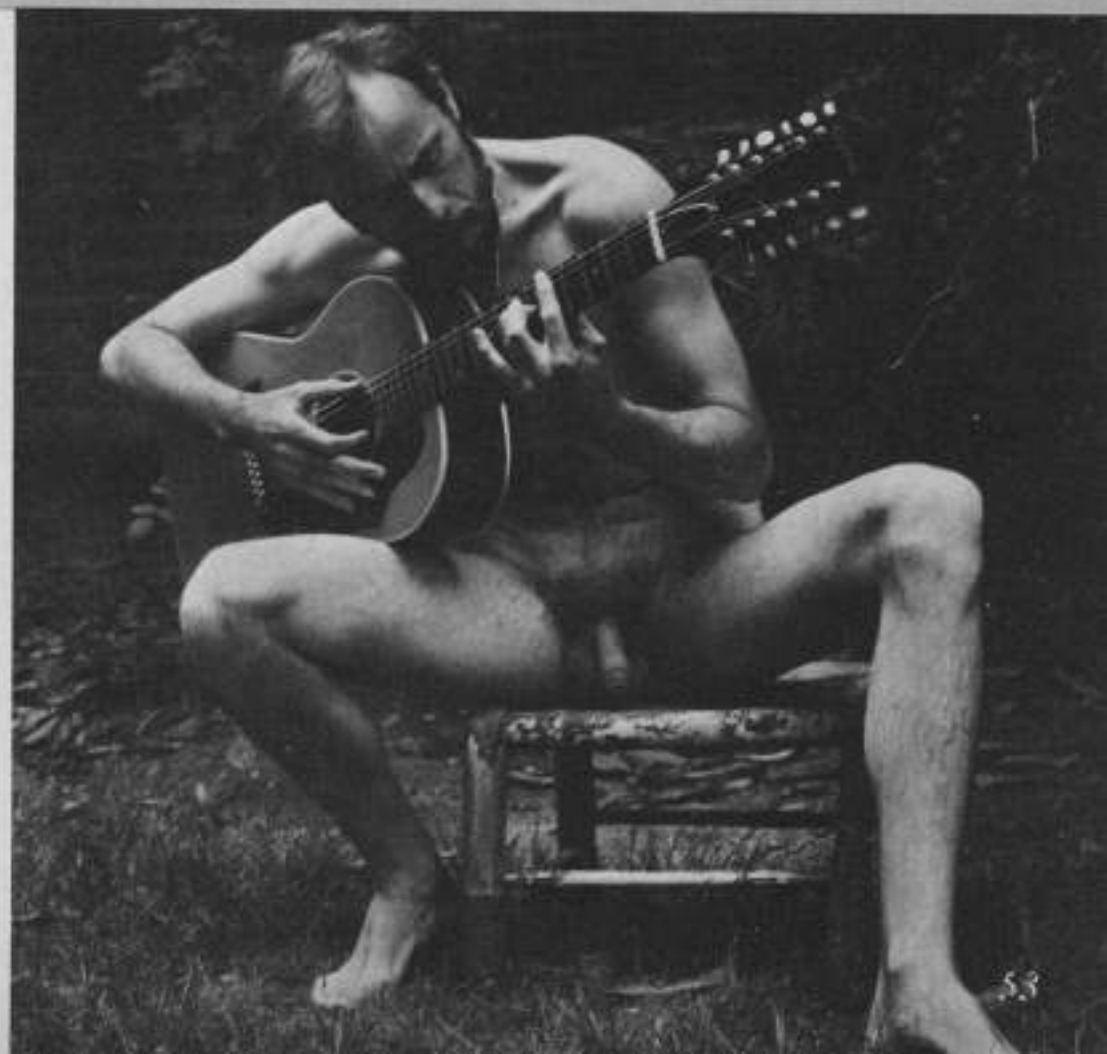
prin, the leader of the workshop. "Nudity is just part of a new way of being able to express feelings."

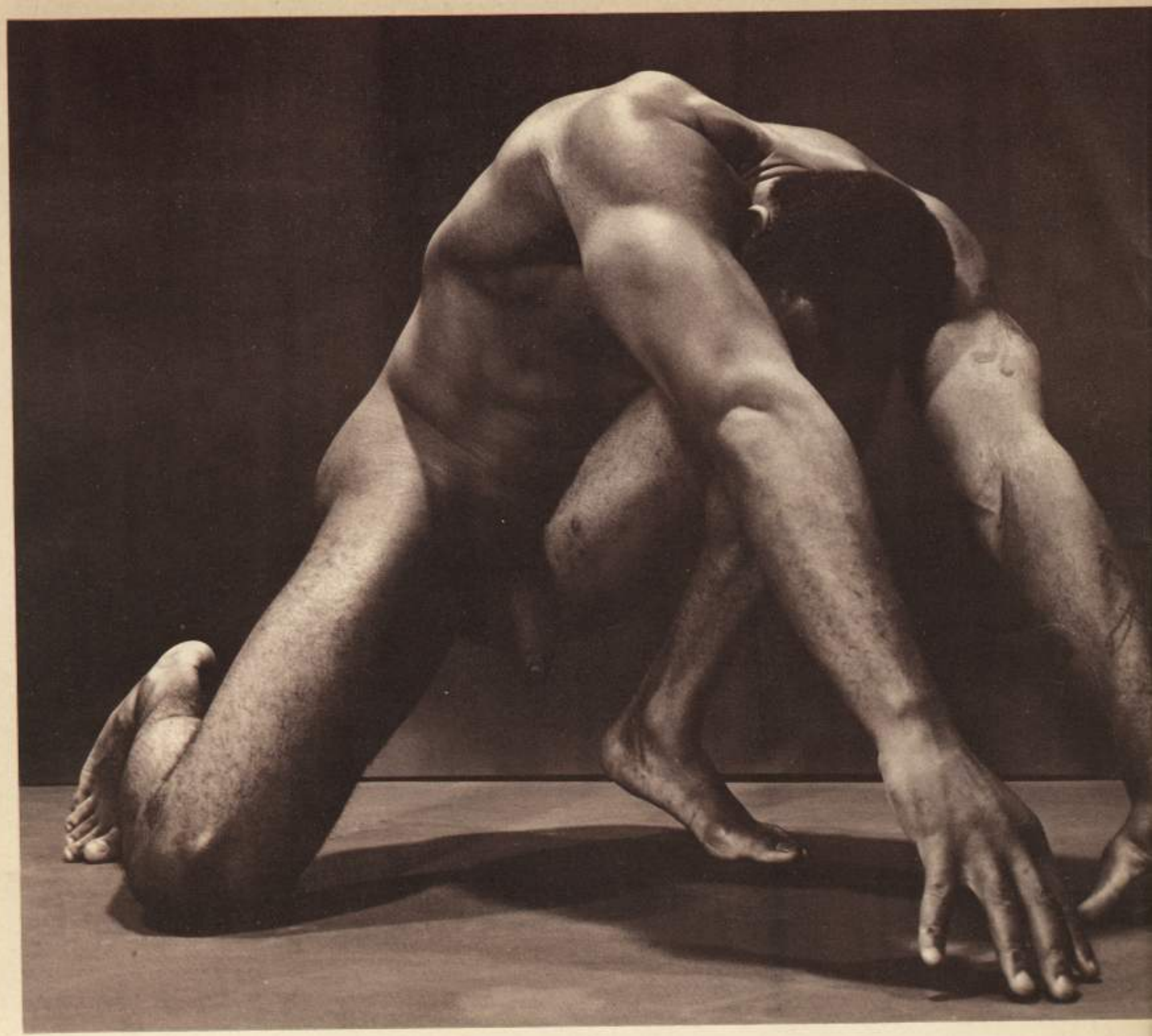
Well said, indeed, except that it is not quite as "new" a way as Mrs. Halprin's words would seem to indicate. Ted Shawn, who is an important figure in the entire history of the dance in America, not only championed male nudity in the dance as far back as the 1920's, but he also practiced it—to the extent that it was possible in those comparatively early days of bodily freedom.

One day in 1917, just before Ted Shawn went into the Army as a volunteer, he gave an interview to a newspaper reporter in which he said, "Within ten years I will be able to dance completely nude, so far as the canons of art permit, and totally without offense to the audience witnessing that dance."

At the time he said it, Shawn's statement aroused great controversy. "My mail was deluged with vitriolic abuse for months afterward," he writes. Nevertheless, Shawn was able to beat his projected deadline by several years.

In 1923, having just returned from an extended tour abroad during which he had been impressed and influenced by the outstanding male nudes and sculptures in the art galleries of Europe, Shawn determined





to put some of the impressions he had absorbed from these great art masterpieces into a dance. He did this with consummate taste and artistry, and when the dance creation was completed, he performed it before an invited audience of 600 people. Their reception to it was so gratifying, that in the following season (1924) Shawn included the dance in his regular professional tour across the U.S. and Canada.

The nude dance, entitled *The Death of Adonis,* was performed before 150 different audiences in such disparate places as New York City, Montana mining towns, small towns in Arizona and Oklahoma, and Canadian villages. "Never once," Shawn writes, "did it receive anything but warm and enthusiastic response from the audience, and intelligent, favorable comment from the press."

Ted Shawn based much of his feeling about dancing and male nudity upon the words of the poet, Walt Whitman, who wrote:

"If anything is sacred, the human body is sacred,/And the glory and sweet of the man/Is the token of man untainted,/And in man or woman/A clean, strong, firm-fibred body/Is more beautiful than the most beautiful face."

Artists everywhere, and in almost every period of time, when they wanted to express their highest ideals in art, expressed those ideals in the nude human form. And, are dancers not artists?

Shawn says, ". . . the creative artist dancer . . . instinctively seeks to dance nude. His ideas, emotions, and his concepts that are not bounded by time or space, all demand nakedness as a medium of expression." He said this forty years before Ann

Halprin said precisely the same thing. Not that this lessens in any way the impact of Mrs. Halprin's words. It merely emphasizes how far ahead of his time Ted Shawn was in his concept of nudity as an integral part of genuine dancing.

As a proponent and champion for male nudity in the dance, Ted Shawn created many other dance compositions which were influenced by the cultures of the Orient and of the American Indian. And yet, sensibly enough, he did not champion nudity in the dance, per se. "It would be just as foolish," Shawn wrote, "to dance a minuet nude, as it is to do a classic Greek dance in pink tights and ballet slippers. And to perform a dance of ancient Greece in pink tights and ballet slippers is really immoral, for it is an offense to beauty, to fitness, and to common sense—and perilously close to the comic."

To understand just how tradition-shattering was Ted Shawn's attitude toward bodily freedom in the dance, it would be well to illustrate the general attitude of that time toward nudity on the dance stage.

Ruth St. Denis, who was Ted Shawn's wife and dancing partner for many years, was a complete artist. When she performed a Hindu Temple Dance, her finished dance composition was the result of years of research in the literature and the art form of India. Her stage setting was authentic, her costumes were true in every detail, her music, lighting effects and choreography were all faithful to the original. Hers was the first presentation of a definite religious idea in dance form that had ever been seen upon the stage.

Yet, the reviewers and critics took note of none of this. In their reviews of her performance, the majority of them were impressed only with the fact that she performed barefooted!

Fortunately, serious students and historians of the dance were much more sensibly aware of the importance of Ted Shawn and his accomplishments in the field. Modern dance today strongly shows Ted Shawn's influence, for many of the leading exponents of today's dance were Shawn's students, or were pupils of his students. Two of his most famous students are Martha Graham and Charles Weidman. Even Gene Kelly, on the occasion of receiving an award for a TV program entitled *Dancing Is A Man's Game,* said that seeing a performance of Ted Shawn's male dancers when he was a high school student had been one of the great inspirations of his life.

In her book *Artists of the Dance,* Lillian Moore writes, "Ted Shawn has accomplished much valuable pioneer work in the exploration of native American sources for the dance. His American Indian dances are justly famous. He has also been a courageous advocate of nudity in dance art, stressing the use of the body as an impersonal instrument of expression. In 1923, he danced *The Death of Adonis,* based on poses of Greek sculpture, completely nude. A few years earlier, it would not have been possible to do this without causing violent criticism. Thanks to Shawn's missionary work, audiences were able to consider this dance objectively, as a work of art, and to accept or reject it solely upon these premises."

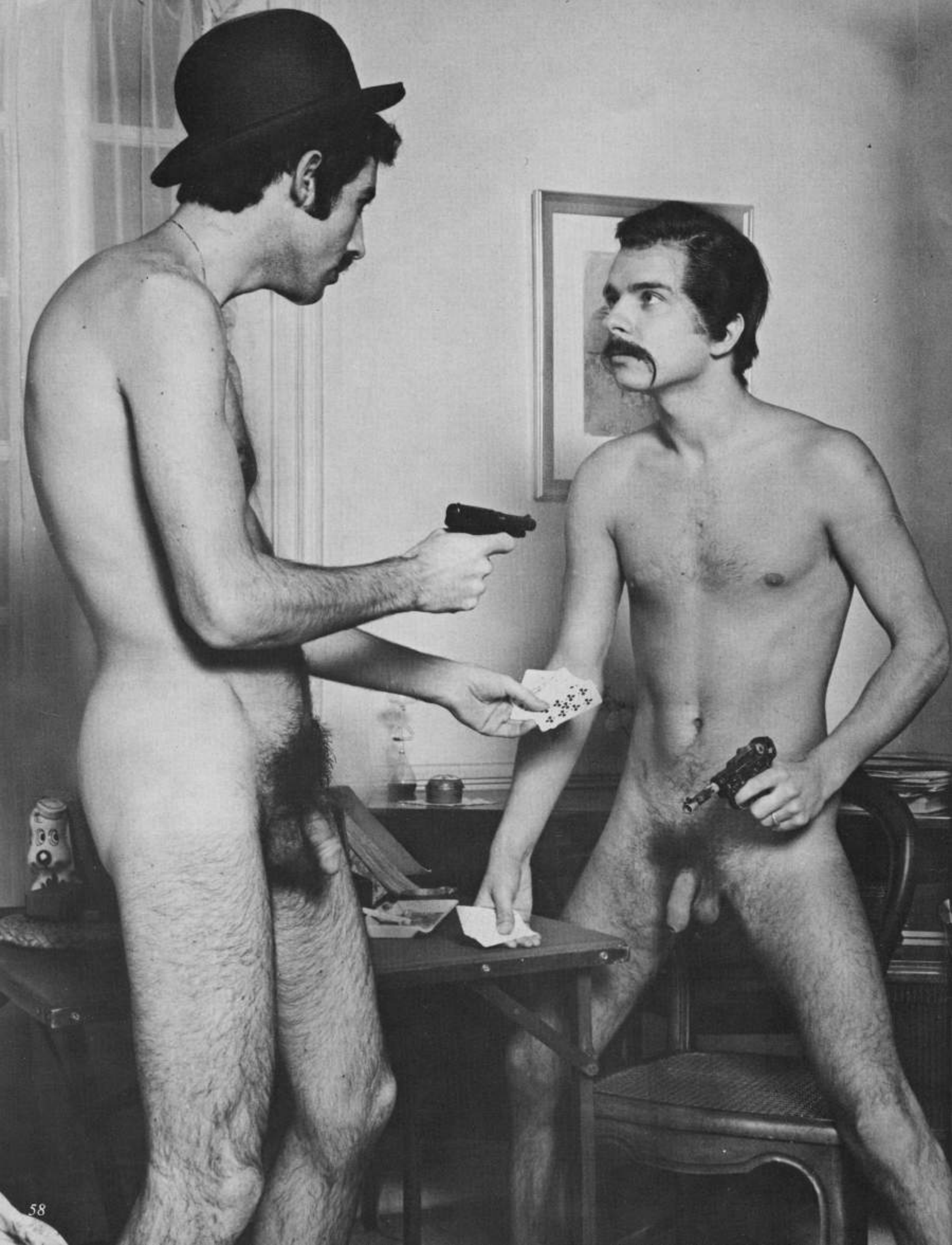
In a later book entitled *The American Ballet,* author Olga Maynard writes, "Ted Shawn's prodigious accomplishments as a dancer, a teacher and choreographer are too great to be described briefly in this book. He is an active influence in the American theater, as a dancer as well as a teacher and impressario. Internationally, he is the most honored American dance figure, and he is described encyclopedically as The Father of American Dance. . . . The first clear vision of an American ballet began with Shawn. It is directly owing to his tolerance of all forms of dance, and his energy as a dancer-choreographer, that American ballet has its present panoramic stage and its comprehensive nature."

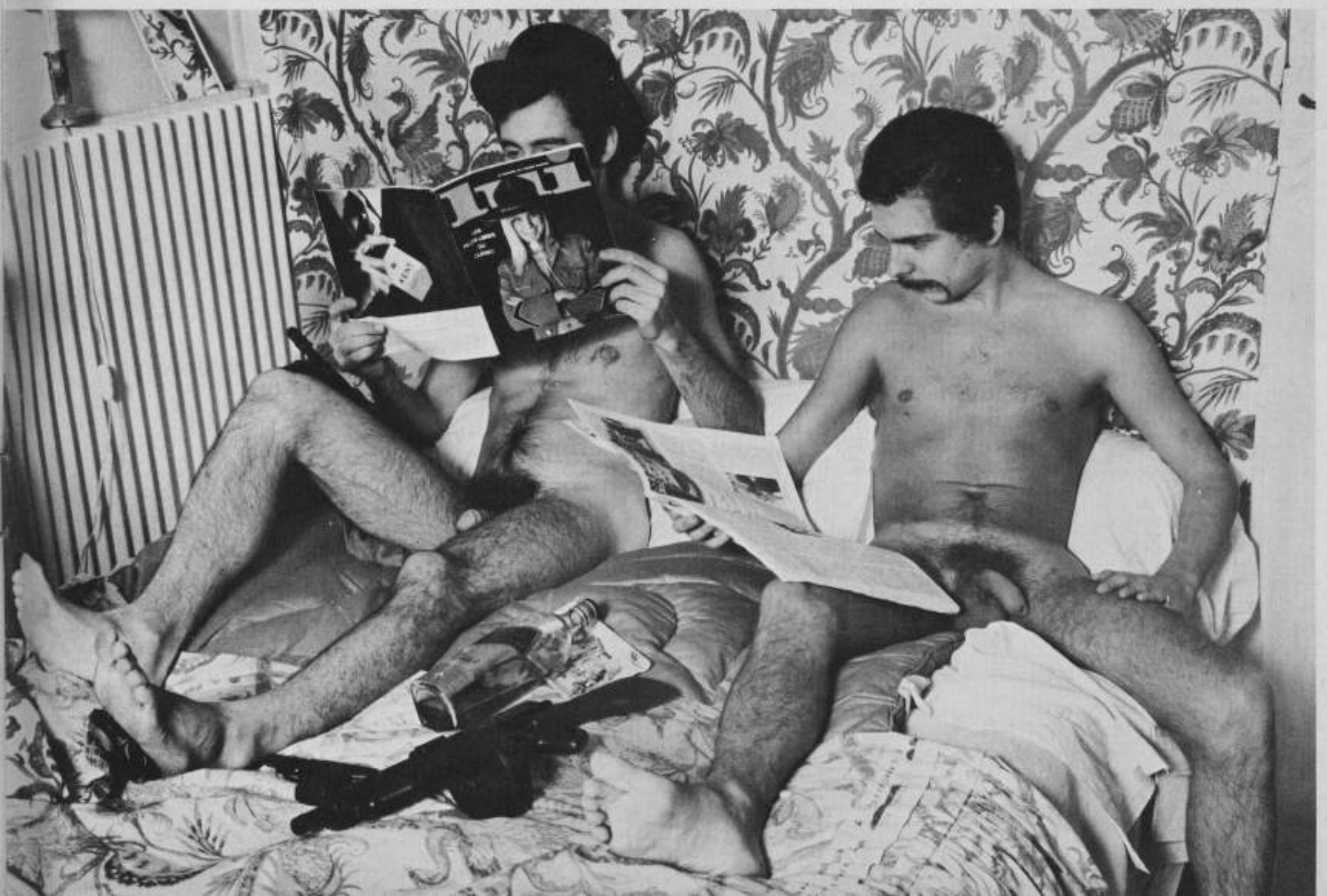
Even after his many years of active participation in the dance itself, Ted Shawn devoted himself to a purpose which had long been an important consideration to him: the encouragement and promotion of dancing specifically for men. The strength of his support in that area was a tremendous influence.

He organized a dance company which consisted entirely of men dancers, and he created for them a repertoire of lusty and earthy dances which emphasized their distinctive masculinity—dances which were based upon sports, upon manual labor, and upon the rhythms of primitive peoples. The male dance group toured this country for several seasons, with increasing success, and later toured Europe to great acclaim.

Whether Ted Shawn is or is not a Jaybird is merely a matter of semantics. He respected and held in esteem the human body; not only as a body, but also as a medium of artistic expression. That he chose to champion particularly the male body is possibly a secondary issue, important only as a part of the whole concept.

But when Ann Halprin's male dancers dance freely in the nude before an admiring audience to whom their nudity is just a part of their performance, when Rudolf Nureyev—on the stages of this country's most elegant theaters, before record-breaking audiences—slowly stirs to life as a barely-clad Adam, it is Ted Shawn who should join them onstage to share in their tumultuous curtain calls. ♂





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